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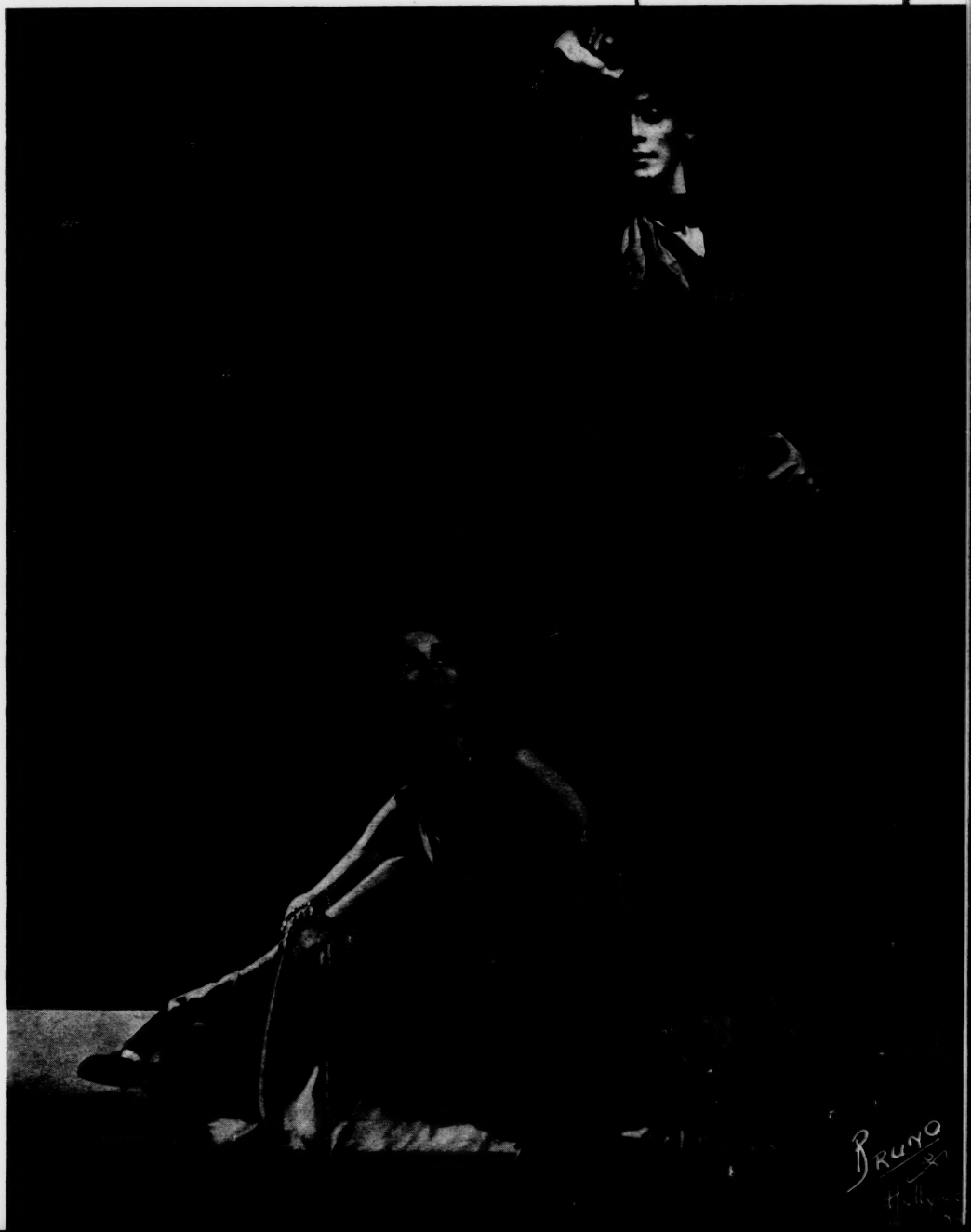

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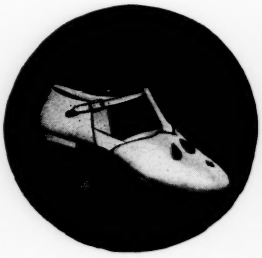

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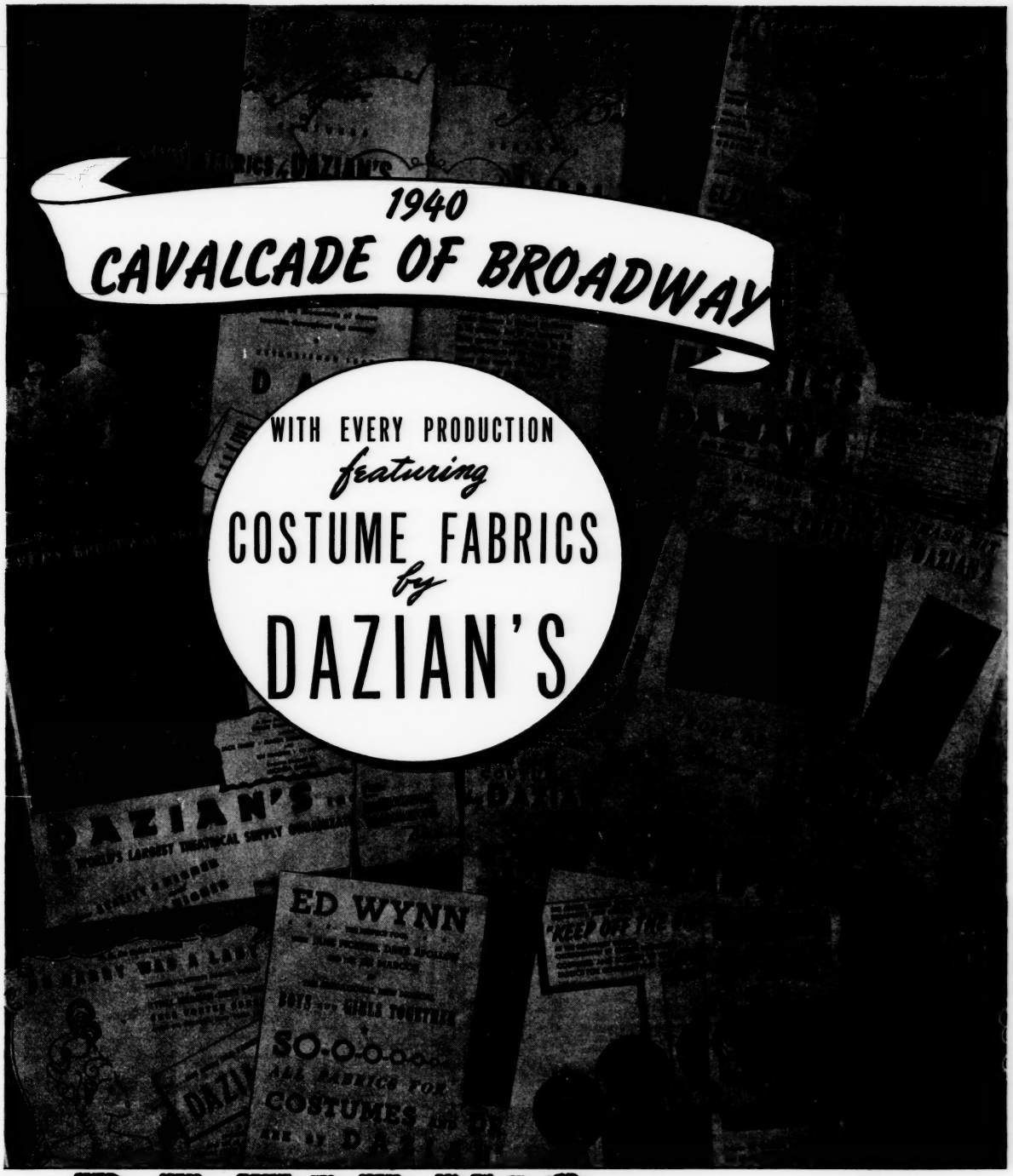

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Sincerely yours,
Robert Gallub,
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EDITOR'S NOTE: *As a teacher Mr. Gallub obviously knows whereof he speaks. His suggestion about an article on this subject is appreciated and will be followed.*

Dear Miss Howard:

I would like to call your attention to an error in the article *Star Ballerinas in Filmusical* in the *October issue of* THE AMERICAN DANCER.

One of the three star dancers at the head of the group was Thelma Himmel and not Joyce Cole. I was one of the dancers in the group with Joyce. Thelma Himmel was one of the three toe dancers in the Morning Star number and she also did the Umbrella number with Sally Craven.

The reason I am writing you about this error is because I believe that Thelma, more than any of the rest of us, deserves credit for her fine work, as she has what it takes. After doing important work in the Michel Fokine ballets in New York, she had a serious leg operation and was compelled to give up her dancing for two years. After many months spent in a wheel chair, she amazed the doctors by resuming her dancing.

Prior to her picture work, she worked in ballets for Adolph Bolm, Albertina Rasch

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and Theodore Kosloff. Thelma is now in New York, I believe, studying with Vitale Fokine. Heard she worked a week during the summer with the Ballet Theatre. Hope some good ballet company discovers her soon.

I am sure the facts mentioned above can easily be verified.

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Summing Up

by

RUTH ELEANOR HOWARD

Comparisons are always odious and it is trite to point it out, but parallels between this period and the pre-war days of this country's 'teens are so inevitable that we hear them drawn on every side. That the United States stands in somewhat the same position in relation to world affairs that she stood in 1914-15 is not an amazing discovery, but it has been made the basis for profound declarations in substantiation of even the most ridiculous coincidences. One of these is the current popularity of social dancing.

"I remember," we hear people say looking wise as owls, "what a wave of ballroom dancing there was before we entered the last war" and they pause prophetically. So what? That was twenty-five years ago, so they can't be expected to remember the "ways of dancing" that the nineties enjoyed, but they should not have forgotten the tremendous vogue for ballroom dancing which caused even the immortal Anna Pavlova to create and dance with M. Ivan Clustine, a series of social dances which she introduced through the pages of the Ladies Home Journal in three successive issues, amply illustrated.

Wars or no wars, people have always danced. We are now on the eve of another tremendous rise in the popularity of social dancing, but instead of dramatizing it with war hysteria why not face the fundamental fact that it is a natural urge which is ever present but fluctuates in intensity by cycles. And why? Because dancing is fun . . . more fun for the greatest number of people, probably, than any other form of recreation. Certain economic factors contribute to the ebb and flow of its popularity for the greatest pleasure is always in dancing among other people and the better the setting and the music and the people—the better the fun in dancing. Consequently, in times of depression when unemployment figures mount, fewer people can afford to indulge their taste in dancing than at other times when the wheels of industry are steadily grinding and incomes are sure.

■

Those days are coming again—and so we find America dancing, gaily and enthusiastically—and well!

■

Right here, however, is where we find the situation very different from those pre-war days which people are so anxious to compare: in contrast with the gay but indifferent dancing then, people are taking their dancing just as seriously today as they take any phase of life which is equipment for better living. They study the newest dance forms so that a tango, or rumba or Conga holds no terrors no matter what experts the group may boast, and they are keenly conscious of style and good taste and general smartness on the dance floor. And as they improve, the better they like to dance and the more they do.

■

And so, having known all along that it was great fun, and now having found out that it is something they can learn to do really well and rate as an accomplishment, is it any small wonder that all America is dancing—and loving it? And does it sound like such an ominous sign-post as the "I remembers" would have us believe? Let's admit that we dance because we love it. Those who say they "don't like to dance" only need to have one lesson from a competent teacher to become a devotee—counting the hours 'til the next one and shouting more enthusiastically than the rest of us!

And Why The Conga?

by **BERNARD MAXWELL**

The meteoric rise of the new dance, La Conga is the terpsichorean topic most frequently discussed these days. Many explanations have been offered but its origin remains more or less obscure unless we wish to accept the Xavier Cugat version which seems most logical.

According to this authority there were many slaves in the Congo River regions of Africa who labored in the fields shackled from neck to neck and ankle to ankle in heavy chains. Constantly tripping over these cumbersome chains they finally devised a way to lighten the load: three short steps and then, on the fourth beat, hitching the chains in unison relieved the uncomfortable dragging.

Thus originated the tempo. Later, when the slaves were sent to work in the fields of Cuba they introduced this same method of handling their chains. Finally, when they were freed of their bonds, the instinct remained so strong that the step became traditional and was used as a dance when they gathered around a fire in front of their quarters and indulged in what must have been the counterpart of a modern jam session to the accompaniment of their home-made instruments which were drums of various sizes and pitch. The dancers merely reverted to type and in groups of five or six would slowly pace out the rhythm, accenting the fourth beat with a hitch of the body in convulsive movement as if the ancient chains were still being dragged. From this native celebration was born the modern version of La Conga with the step on the fourth beat being discarded in favor of a kick.

La Conga has gained such a hold on American dancing that even the dowagers of Tuxedo Park, sanctified precinct of Eastern society have admitted that the orchestra spent more time playing La Conga than waltzes at the annual Autumn Ball. With the possible exception of Valentino's introduction of the tango, it is doubtful if any other dance has ever caught the public fancy as this one has.

—Clevelant photo

MISS JOAN ACHELIS, *a debutante of last season, does the Conga in the Rainbow Room of Rockefeller Center with* BERRY BRAZLETON, *Princeton student.*

In answer to the question, "Will the Conga be as popular a decade from now as it is today?" Fred Le Quorne, prominent New York teacher of social and exhibition dancing, put the responsibility squarely on the dance teachers. "If dance teachers will teach it in a closed position," he pointed out, "using patterns from the tango and fox-trot without permitting the couples to break away from each other, I feel that it has a good chance to stay for a long time for then everyone will have a chance to do it. As it is being done in most places now, only a few couples can dance La Conga at a time and the surviving couple is the one that kicks the hardest and spreads out the most. My advice to teachers is, 'teach the Conga to follow the line of direction and only go against the line of direction when conditions permit and you will find that this dance will enjoy popularity that rivals the waltz or fox-trot'."

When asked why the Conga became popular as a ballroom dance in New York despite its present primitive form, Le Quorne answered, "Because of the simplicity of the dance and the Conga timing of 'one-two-three-kick' (which describes the dance perfectly) added to the Chain in which all the dancers follow the leader as he wends his way about the room doing the basic step. An excellent example of this type of audience participation is in the Broadway success *Hellzapoppin'* when June Winters and other de-lovelies step down from the stage to Conga with a visiting Governor or a local merchant as the case may be. There is always a definite correlation between simplicity and popularity."

Although the origin of La Conga may never have been definitely established, it is doubtful if anyone will debate its savage ancestry. That there is enough of the primitive instinct left in man to insure the success of this dance based on wholly primitive rhythms is a foregone conclusion. Take a popular Latin night club today and watch the crowds do the Conga to the rhythmic beat of the drums and if you have any of the savage left in you, you'll want to join them. It is a reversion to type and a method of escape from our high-powered civilization that tired business men and many others find refreshing.

And Fred Le Quorne will have none of the popular assumption that so-called Latin temperament is a requisite of the Conga or, for that matter rumba or tango. "When it comes to dancing," he said, "there is as much Latin temperament latent in a Vermont Yankee as there is in all of Spain and Cuba and America is going to continue to dance La Conga for the simple reason that it is fun!"

"Lac Des Cygnes"

ONE BALLET — TWO INTERPRETATIONS

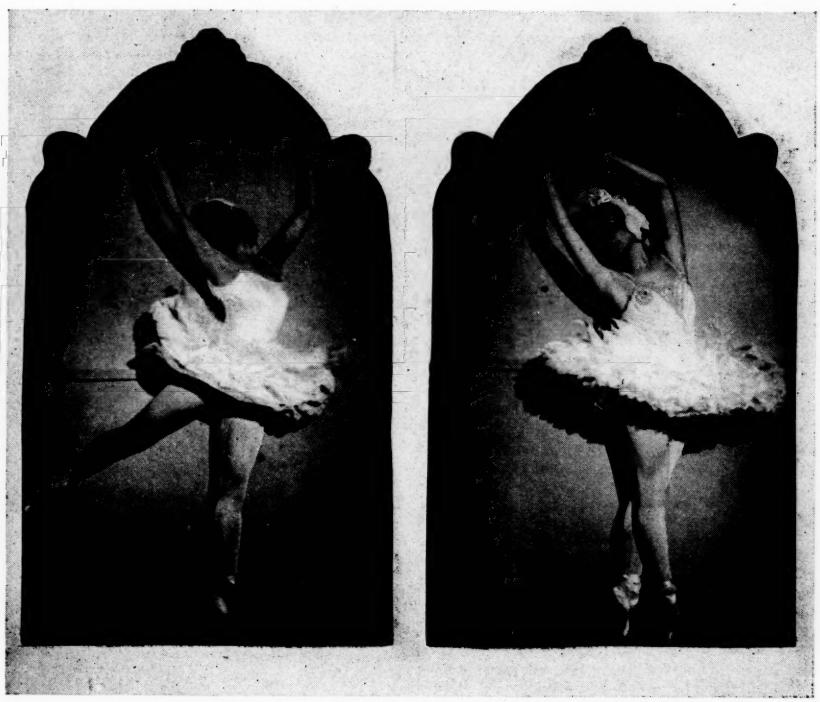
By **A. E. TWYSDEN**

LET US STUDY THE PROGRAMME:

Lac des Cygnes — Choreographic Poem in One Act
Music by Tschaikowsky — Choreography After Petipa

THUS IT RUNS, AND THEN —

Queen of the Swans — Who? For There Are Two
Two Queens — — — Two Interpretations



ALEXANDRA DANILOVA

ALICIA MARKOVA

QUEEN OF THE SWANS AND TODAY WE READ ALEXANDRA DANILOVA

THE curtain rises, the crowned Swan glides across the Lake, the Huntsmen and the Prince appear and conceal themselves behind the trees, and suddenly she comes, the Swan Queen! But is it a Queen? Is it a Swan? Is it not rather a vision, a wondrous creature, half spirit, half bird, who weaves an enchantment over us all?

Alone, she preens her unseen feathers, folds her wings and then, seeing the Prince, turns to flee; but he is too quick for her. Something in this fairy creature attracts him and he determines to make her his own. And she, so long left lonely in that twilight world to which the magician has doomed her, flutters and struggles until, in her longing for human fellowship, she can resist no more and gently yields to his embrace, only to break free again and vanish into the wood.

All this time the characteristics of the Swan are apparent, as they still are when she returns to protect her Attendants from the Huntsmen. Later, having once more evaded the Prince, she returns to him of her own free will. No longer bird but wholly woman, she dances with him the great Adagio—yet we do not see her as mortal flesh and blood but as a wraith, a spirit, and we fear that at any moment she may vanish from our sight and all be proved illusion!

Again she leaves her lover, and, feeling her Swan nature once more forcing itself upon her, she leaps and turns in a solo variation, her lovely "Swan Song," without human attribute or emotion. But the Prince has pursued her and at the sight of him her soul re-awakens and they cling together before the inevitable parting, for alas! his love is not strong enough to break her chains. More unearthly than ever does she seem, torn from him by an irresistible force—surely these are phantom hands which glide caressingly down his arms and through his fingers. He cannot grasp them for they are impalpable and so, yearningly and with outstretched arms she glides away—only to return suddenly—to kiss his mouth once more before she disappears forever—and the crowned Swan repasses.

For one long second we sit stunned. We rub our eyes. Was it real? Was she a woman? No! Impossible! Then common sense re-asserts itself, and we breathe again.

ONCE MORE THE PROGRAMME: THIS TIME WE SEE ALICIA MARKOVA

The setting is as before; again the crowned Swan sails by and to the hidden Prince comes a Swan Queen.

This time it is a Swan, her fluttering feathers still bedewed with sparkling drops of water from the Lake. She too preens herself and shakes her feathers until the Prince steps forward. Though startled, she is not unduly alarmed. The Swan is a proverbially curious bird, and this Royal Swan is no exception, for she seems to demand from the Prince a reason for his presence in this enchanted wood. In return she explains to him how she too was once a mortal and a Princess but that an evil magician has bewitched her. Then, as though overcome with shame at her own boldness she vanishes among the trees.

She also returns to save her flock from the Huntsmen and then to dance the Adagio and it is here that we realize the nature of the spell which binds her. She is changed not only in body but in spirit, her human soul is dead and though the Prince's love may attract her it cannot touch her heart, for her heart is frozen. It is not as woman that she dances with him, but as a bird, deliberately accentuating these characteristics as if to convince him of the transcendent beauty of this unique Swan!

Later, in the solo variation, she makes us feel that her human nature is struggling to return, but when the Prince finds her she is once again regal and commanding.

She knows that she must leave him but remains untouched by his pleading and despair until, as she goes, her frozen heart suddenly melts and she returns to grant him one last farewell and then in sadness leaves him — and the crowned Swan glides away. (*Continued on page 23*)

Danseur

THE STORY OF

MY DANCING DAYS

by JULIAN FRANCESCO

In ten minutes the steamship Voltaire would sail quietly out of the Rio harbor carrying the Pavley-Oukrainsky ballet back to New York and home, while Jack and myself sat in the Brazilian police station awaiting the capture of the culprits who had robbed Jack of a small fortune in jewels and currency. We realized that a taxi could not possibly reach the departing ship in time to get us aboard. After a fearful night we were tired, dejected, exhausted and disgusted. We sat on the hard police station bench feeling that fate had indeed dealt us a stinging blow.

The police captain interested himself in some reading matter, looking up at us occasionally with a determined scowl. Several times I had an inclination to make a dash through the station door, in the direction of the harbor. My better judgment prevailed, however, when I imagined the entire Rio de Janeiro police force in hot pursuit. At any rate, it was too late now to reach the boat even if we could have eluded the police.

When a squad of night patrolmen entered the station to check out from the previous night's duty Jack and I hardly lifted our weary heads to look at them. Glancing at them desultorily, I hated all Brazilian officers and especially their stupid chief who kept us waiting helplessly while our boat sailed for homeland shores.

As the last policeman of a long line entered the door I recognized my good friend Ignacio!

"Ignacio!" I cried. "Help us to get out of here!"

In my fastest Portuguese I explained our desperate situation to the astonished Ignacio. He, in turn, argued rapidly with the stubborn officer at the desk. After a furious battle of words Ignacio turned to me.

"Come on!" he shouted. "We'll try to make the boat before it leaves!"

Jack and I jumped up. We followed Ignacio to a squad car. With the police siren screaming full blast we raced against time through the early morning Rio traffic to the harbor. The ship was still there when he screeched to a stop at the wharves, but the passenger gang-plank had been lifted aboard. Too late! We couldn't very well fly from the dock to the ship's decks above us.

Mrs. Hagenow, Pavley, Oukrainsky and almost the entire company were leaning over the rails of the departing ship waiting for us. They were all yelling at the top of their voices.

"Hurry!" they were screaming. "The baggage gang-plank back in the third class is still down."

Ignacio rushed us full speed down the wharf to the stern of the great vessel.

"Adios, amigos!" shouted my police friend as Jack and I scrambled up the half-lifted gang-plank.

Jack and I remained at the rail of the huge vessel to wave a thankful adios to Ignacio before we headed for our cabins to retire to our berths completely worn out, but inexpressibly happy that we had not been left behind.

The voyage to New York was comparatively uneventful. At Barbados several passengers came aboard, among them an unknown bronze lad by the name of Walter Spence. The name is now a famous one wherever swimming champions are mentioned.

In New York City we played at the Century Theatre before returning to Chicago. Arriving in Chicago, I found that Mother was seriously ill. She had been taken to live with my Aunt Jessie in a Wisconsin village. I left the company at once to go to her.

Our reunion was a sad one. The doctor expected her to live only a few more weeks. As my presence seemed to give her strength, I stayed on in the village to remain with her during convalescence and opened my first school of the dance.

The village itself was completely isolated from all artistic contacts and inspiration. No one had any idea of ballet. For months I struggled along with five little pupils, looking forward to the time when I might return to the professional ballet again. By the following Spring Mother had regained her health and her strength.

When confirmation time came, my five little girls were dancing quite well. I decided to give an unpretentious recital at the local movie house.

A week before confirmation, however, the minister abruptly ended my plans for the artistic advancement of the community. From the pulpit that Sunday morning he stormed out a decree against dancing and at the next lesson not one of my five little "stars" appeared for instruction. Mother packed up our few belongings and we boarded a train back to Chicago.

I was jobless again. The summer wore on. I did odd jobs here and there to replenish my diminishing funds. Reality seemed a monotonous dull gray away from the life and color of the stage. I waited only for the time when rehearsals would begin for the new season. Even disagreeable supering in the operas might be more exciting than just everyday existence away from the theatre.

At last a telegram from Mrs. Hagenow summoned me to report. Upon arriving for the first rehearsal I was informed that my salary would be increased. Pavley would not appear with the opera during the approaching season. Some of his roles in the ballets might be given to me. The change from a small-town teacher without a pupil to that of a featured dancer with the Chicago Grand Opera seemed too fabulous to be possible.

When the season started, however, Oukrainsky danced practically all of Pavley's former roles . . . and at its finish I was still an "unknown" to the general theatre public.

The cross-country tour following our Chicago performances was very much a repetition of the previous tours. Dancing, supering and seeing old friends along the way. After leaving New York, life was merely a race from various dressing-rooms to Pullman berths—Detroit, Wilson Theatre, new friends, old friends—Memphis, theatre, lunch room, dressing-room, stage—Tucson, taxi, theatre, train . . .

My favorite pastime on this tour across the United States was to ride with the engineer and the fireman in the cab of the locomotive. Without exception I found them most friendly and entertaining. They always seemed to enjoy company during their long vigil at the controls. Mrs. Hagenow, the manager of the Pavley-Oukrainsky Ballet, however, was endlessly annoyed by my strange desire to ride in the locomotive rather than in the plush comfort of a Pullman. At first, when she made the routine check-up of members after the train pulled out of each station, she believed that I had missed the train but eventually she became accustomed to my little game and finally ceased to worry if I was not among those present at the time of the check-up.

One morning, when she inquired about me after the train had pulled out, the company members replied in unison: "Oh, he's up ahead driving the train again."

On this particular morning I was actually sleeping peacefully in my hotel room back in the last town.

Fortunately the trip was not a long one and I managed to make the next theatre by auto in time for the evening show. Four days later someone (there will always be one or two in every company) informed Mrs. Hagenow of the fact that I had missed the train. As a consequence, my thrilling engineering experiences were forever ended under threat of immediate dismissal.

When the tour had been completed the company remained intact most of the summer enjoying classes and rehearsals at the Chicago studio. New members were added to the original company until it became almost twice the size it had been the previous season. We kept asking, "Why such a large company? Will we have an especially big season with the Chicago Opera the coming year?"

Our questions were answered when Mrs. Hagenow invited us into her office one at a time to tell us about future plans. When my turn to be interviewed came, I found her seated majestically at her desk looking over a formidable display of legal documents and contracts.

"Julian," Mrs. Hagenow began auspiciously, "how would you like to go to Paris?"

"I certainly would," I replied emphatically. Mother had by now regained her health. She would be quite able to manage by herself until my return. Although I had just purchased a beautiful little chow puppy, I imagined they could both get along perfectly well without me for a few months.

"Here is your contract then," said Mrs. Hagenow, placing one of the documents into my hand. "You will receive your salary in francs while you are dancing in France. Pavley intends to take the original company to Paris, while Oukrainsky will remain here with the newer members for the opera season."

November found us performing in New York City at the great Hippodrome while rehearsing strenuously for our forthcoming debut in Paris, then the World Capital of the Dance.

The crossing to Europe seemed very short compared with the three weeks required for the voyage to South America. The second or third day out I quite unexpectedly bumped into an acquaintance, a gentleman from Boston who had accumulated enormous wealth making replicas of antique furniture for gullible collectors. My friend was on his way to Switzerland and the Alps for the winter sports there.

"Do you know anyone in Paris?" he asked me casually before we landed.

"Not a soul," I confessed blandly.

"Then I will give you a letter to some very good friends of mine who have been living there for many years. Sorry I am not staying on so I might introduce you to them personally." He wrote out a note of

(*Continued on page* 23)

Wee, the People

The two-to-fives bid for attention

by

BILLY TRUEHART

PROBABLY the most important fact for both parents and dance teachers to face in contemplating dance instruction for babies three to five years of age, is that babyhood and childhood are distinct phases of life and differ from each other and from adult life in interests and capacities. It is a sad mistake to tax the beginning baby with work that is too difficult or with a demand for concentration too long upon one phase of work. The baby is neither a miniature adult or even a smaller child, and his program should be laid out accordingly.

At the outset the most important work for a baby is that which impresses rhythm upon him. As soon as the child learns to move in rhythm with the music anything is possible. But of course he will not learn this in a few lessons . . . it is learned subconsciously, through repetition. The wise teacher, therefore, lets the work be easy, but showy and varied so as to hold the pupil's interest. If the dances are made into a game, so much the better for the ultimate result. The teacher who laughs with the babies, and plays with them even while she maintains the necessary discipline to command obedience is always the most successful.

Many parents unwittingly make the teacher's work more difficult by demanding "real dancing—something hard" for the child almost from the start. This, of course would not happen if the parent approached dance lessons from the point of view that the child was being placed in the hands of an expert, for intelligent development along scientific lines. But when lack of understanding on the parent's part brings forth these demands, the only course for the teacher to pursue is one of compromise: she must then give the child routines which are flashy and look hard but which still are designed primarily to develop rhythm and balance, thus giving the baby what her experience has proven is a proper foundation for future work while she satisfies the parent with something by which the youngster can show off. Fortunately, this is not too difficult to achieve, for a baby who can do anything at all is irresistably cute and will usually steal the show.

Parents are usually the ones who suffer more, before the recital, than anyone else involved. I have often seen the mothers of babies in my classes in a state of high excitement, fearing that their children will not be perfect in their work. I am undisturbed, however, for I have learned long since that no matter how many mistakes the babies make, they will still be adorable and receive the greatest applause. After the recital I have had the satisfaction of seeing these same apprehensive parents fairly bursting with pride in their offspring.

It is natural for the parent to rationalize if the baby does something entirely different from what he was taught and to pronounce it "clever and professional improvising" on the part of the child and a sign of talent and originality. Those who do not understand the situation will promptly put this down to parental pride—more blind than justifiable, but they are wrong. Actually the parent is right! The child who begins early to use his own individuality, to "think on his feet" and to act spontaneously under pressure develops into a skillful pinch-hitter and is never disconcerted when something unexpectedly goes amiss under more serious circumstances.

Babies do not *appear* to learn quickly. Their learning is as imperceptible as the growth of a flower. The teacher sows the seed. It may lie dormant for an entire season, but then suddenly it will burst into blossom. In some cases it may unfold gradually; but seldom continuously and uninterruptedly. There are bound to be periods of inattention and apparent stagnation and this is important for both parents and teachers to understand, for all the while the child is absorbing rhythm and coordination naturally and unconsciously.

Parents may well look upon attendance at dancing school today for babies of pre-school age as an investment in concentration and attention which will make the child a brighter student when he does start to school. Coordination of mind and muscle is being attained and this will later make for better scholastic grades, higher athletic honors and more consistently good health. It is an established fact that children who take dancing, as a rule make better grades in school.

A forty-five minute period or even an hour is not too long to hold a tiny tot in class if the work is diversified so that the baby does not become bored. Tap, acrobatic, ballet, songs, brief recitations or Mother Goose rhymes, games in a circle or a line in which coordination is taught while they play, are all valuable means of stimulating interest. Contrary to the practice of some teachers, I welcome the presence of mothers in the classroom for I find that it is a decided help. Naturally, they remain in the background and quiet, but by encouraging them to watch I find that they help the babies between lessons and consequently help me to bring about faster development of the pupil.

Babies can certainly be the most trying pupils in a school, but at the same time they provide the greatest gratification and the keenest delight to the pupil. Every conscientious teacher has experienced the joy of watching these young pupils develop for there is ever-present in his or her mind the feeling of responsibility toward this coming generation and the satisfaction of knowing that a foundation is being laid for a lifelong structure of health, grace and popularity.

Here is to the babies!

Dance Events Reviewed

by ALBERTINA VITAK

RUTH ST. DENIS-LA MERI, *Dance Recital Series, Washington Irving High School, November 2.*

The first public performance of the St. Denis-La Meri group proved to be one of the most interesting events of the fall dance season. Not only was it deeply satisfying to lovers of Oriental art, but it was also a revelation to followers of the creative dance . . . for here was "ballet" and "divertissements" created in a new idiom, a new and complete technique. Not since Shan-kar himself have we seen anything Oriental as delicately beautiful as the *Krishna-Gopala* ballet of La Meri. The story told through the rhythmic and beautiful hand-language of the Hindu dance is taken from the Gita Gobinda of Jaidev, and opens with a prologue, read (inimitably!) by Ruth St. Denis, and mimed with Hindu mudras by Hadassah. Each dancer of the group had an individual type and movement, and the harmonious blending of the whole was enchanting. The part of Radha was charmingly danced by Litia Namora. Krishna was portrayed by La Meri. In it she gave new proof of the versatility of her artistry, for her projection of the half-divine, half-humorous god was, not only technically but spiritually, so complete as to form an interesting contrast to her feminine Hindu dance of *Lasyanatana.*

The *Krishna-Gopala* ballet, which was, from a creative standpoint, the outstanding event of the evening, was preceded by a group of short Oriental dances. The first of these was an Invocational dance of South India danced by Litia Namora, Hadassah, and Juana and accompanied by the insistent throbbing of an "orchestra" of tablas. The musicians (La Meri, Carolyn Hector, Rima Peters and Leah Dillon) were seated across the back of the stage in the traditional Hindu manner. This archaic dance was interesting both for the strange orthodox costumes and for its unusual controlled movements.

Second of the program was La Meri herself in her *Lasyanatana.* She introduced the dance as an example of the mudra technique of the Hindu dance, explaining the meaning of the hand-gestures upon which the dance is built. The naive charm of this characterization make it one of La Meri's happiest numbers. Micheal Sandino and Jos Hassan, two bronze young men, danced an episode from the Mahabharata; a stylized but exciting combat between two heroes of the Epic poem. Hadassah in her *Gowri Nrtya* deserves special mention. She is a personable young lady with a fluid technique and a rare quality of inner stillness. Excellent, too, was Miss Namora's interpretation of *Salutation,* an ancient Harem dance of North Africa. The softly sensuous movements of the dance are well-suited to the sultry beauty of the dancer who, we understand, is Oriental by blood. The *Marwari Street Dance* which followed was a delightful moment of sheer movement: a group of five girls in the wide dancing skirts and colorful veils of North India.

Mme. La Meri's *Slendang* from Java was performed with the technical accuracy and perfection of spiritual character projection which one has come to expect from this dancer. As one is introduced to La Meri's seemingly endless repertoire, one becomes increasingly amazed with the facility with which she not only changes her character, but seems to change her very physical proportions, and the bone structure of her face! To us La Meri's Javanese numbers, with their amusing co-ordination of music and staccato movements, are the most accurate and authentic we have yet seen.

A scene from Massine's new ballet Vienna—1814

The first part of the program closed with the famous *Black and Gold Sari* which Miss St. Denis offered as a gracious gesture to the students of the school of which she is co-founder. This dance composition is a perennial favorite. In it Ruth St. Denis shows her mastery of her own still-slim body as well as her complete bewitchment of any audience. When she spins, with the black and gold sari flowering around her, the line of her body, and of her long throat give a contra-spiral which suggest perpetual movement. The insistent applause of the public forced her to repeat the number.

The program closed with a group of three Spanish dances offered by La Meri. (There is, perhaps, no other dance to which one can so easily pass from the Oriental as the Spanish Gypsy. Spiritual nerves, over-relaxed by the calm of the East, are whipped again to excitement without being shocked by an alien emotionalism.) These were *Alegrias, Vida Breve* and Ravel's *Bolero.* La Meri's interpretation of Ravel's overworked composition is the finest I have ever seen. It has a dramatic impact, a sensual overtone, and an emotional crescendo which perfectly visualize the music. Its effect on the Washington-Irving audience was immediate and overwhelming. I have seldom seen such an ovation offered to any dance-composition. To the sound of excited "bravo's" from all over the house, the public rushed down to the footlights to shout for an encore.

Besides the soloists already mentioned, the members of the group taking part were: Juana, Carolyn Hector, Rolland, Beatrice Kraft, Rima Peters, Mera, and Leah Dillon.

G.

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BALLET RUSSE DE MONTE CARLO, *Fifty First Street Theatre, October 14—November 3.*

Opening night seemed even more gala than usual, though undoubtedly it was because this theatre is smaller than the Metropolitan Opera House which is undergoing renovation. All the fuss, flashlights of photographers and chatter was condensed into a smaller area that slightly curtailed the usual socializing But if the audience missed some of its fun, so, unfortunately did the ballets also miss something through lack of stage space. The choreographic patterns of *Rouge et Noir,* which opened the bill, often seemed crowded and the costumes were definitely less effective when viewed at close range. The Matisse decor which formerly gave one a sense of vast space was just another backdrop here so that much of the Ballet's quality of starkness was lost. However, the dancing was quite up to its usual high standard with Alicia Markova again remarkable for the facility of her exquisite movement, Igor Youskevitch for the splendid quality of his work and Frederic Franklyn for his force and agility. I admire Massine's extraordinary craftsmanship in the arrangement of this work very much but I believe it was a big mistake to attempt to give it dramatic and emotional content. A purely abstract interpretation of the music would probably convey at least something of the slender thread of meaning that has been attached to the work.

The stunning scarlet and white decor of *Poker Game* also lost a great deal of its effectiveness in the smaller stage picture though, in this case, the extremely clever choreography by George Balanchine (who restaged the work for this company) lost nothing. Quite the contrary, the tricky little steps and intricate rhythms of the movement,. and the excellent costumes also, were seen to even better advantage. Balanchine's imagination and ingeniousness in balletic invention is something to praise yet he never forgot even for a moment that this was a choreographic game of poker and the deals, shuffling and plays were very clearly drawn. His solo arrangements for the four Queens are absolutely novel. Each is a test of skill for even such fine ballerinas as Alicia Markova, Alexandra Danilova, Nathalie Krassovska and Milada Mladova, who got over the utmost of the spirit and wit of the work. Regrettably, the same cannot be said of the ballet corps whose execution was actually ragged in spots and who, more often than not, completely lacked even style. Many of the steps themselves are almost distortions and certainly not pretty and when danced without style or smartness are merely so much hash.

Poker Game, which Stravinsky was commissioned to do in 1937 for the American Ballet Company, was actually the most successful item of the evening. But perhaps of more interest to this department was *Vienna-1814* (to music by Von Weber) firstly because it was a world premiere and secondly because it is a new work by Leonide Massine which is an event any way you look at it. However, as I saw it, *Vienna-1814* is just another stock style ballet. Its costumes (my favorite period and one just made for dancing) and decor are really lovely. It gives adequate opportunities to all the leading dancers who danced with brilliance. The biggest individual success of the work was the Sicilienne dance by Chris Volkoff who well deserved his applause. He is technically

very skillful and so fluid as to appear almost too graceful. It will be interesting to see him dance other big roles as I believe this was his first important one.

Several of the solo dances were notable for touches of novelty, especially in their final poses each being distinctly original. The most unique finish was that for the *pas de deux* by Danilova—who was in her best crisp style—and Youskevitch—whose dancing and personality improves with every appearance. It can be described as a sort of "scissor hold" of Danilova's ankle enabling her to hold an arabesque. It sounds quite mad on paper but the effect was different and amusing. However, the Ballet as a whole is very weak especially in the last half which goes around and around without seeming to resolve itself. Also the story, something about a ball given by Prince Metternich to celebrate the defeat of Napoleon, is seldom evident. But the main fault is Massine's arrangement as there is more than a suspicion of familiarity with some of the dances. Even Massine's own role as the Unknown Chinese Prince was too reminiscent of his Peruvian from *Gaite Parisienne* or even of his Barman of *Union Pacific*. No, this is not one of Massine's best works though it is a pleasant enough ballet of the divertissement type and everyone concerned did look very attractive indeed.

As to the audience—here is a bit of gratuitous advice to Mr. Hurok. As most of the same people are always present every opening night (many of whom I am sure come to be seen rather than to see) why not give a rain-check or privilege with each first night ticket purchased to be used at a special function (which could be held in Madison Square Garden or some other such place) and just let every one visit and ogle to his heart's content and not be interrupted by the Ballets? It's an idea!

* * *

An unusually well balanced and interesting bill was comprised of *Serenade* (by George Balanchine and a first time by this company) which illustrated modern ballet, *The Nut Cracker* (by Petipa, a first time by this company and the first time seen in this country as well) which illustrated the old classic style, and *Capriccio Espagnol* (by Massine) which afforded contrast with its Spanish character style.

Serenade is one of Balanchine's best works and an excellent example of his ability to inject a dramatic quality into pure ballet movement, especially in the appealing adagio section, though there is no gainsaying the great help of the beautiful Tchaikowsky music. Interest was added on this occasion by the brilliant performance of Marie Jeanne (formerly with the Caravan Company) in her first appearance as guest artist with this company. She has a diamond brightness and sort of fearlessness in her fleet dancing that is quite impressive. She has improved greatly, especially in general line though there is still too much flicking action in her wrists which constantly breaks the flow of line. She has also an odd habit of appearing to speak while she is dancing.

Serenade is without decor or properties and is very simply costumed so that all emphasis is on the lines and intricate counterpoint rhythms with which the work is rich and which are, after all, Balanchine's forte. Again, the assisting soloists were good (beautiful Milada Mladova, Igor Youskevitch and Frederic Franklyn) but the corps sometimes lacked precision and a severity or rather simplicity of style. Both of the Balanchine works discussed here were more distinctive as to style when danced by the American Ballet Company which, unhappily, is no more.

Capriccio Espagnol, I liked even more than previously and again appreciated Massine's skill in building such a stirring finale from a very quiet beginning.

The Nutcracker proved to be the most successful of new works this season and very much worth reviving (revived by Mme. A. Fedorova who also created a waltz in the second scene). It is a famous old work of great historic interest to balletomanes and was well presented and, above all, beautifully executed. Alicia Markova was sheer perfection itself. Andre Eglevsky also was splendid. Markova and he were thunderously applauded for their several solo variations and *pas de deux* and, no doubt, have now set a standard by which all future performances of this work will be measured. Frederic Franklyn (no fair account of any performance now seems complete without praise for him) was stimulating with his brilliance, verve and precision in a whirlwind Trepak.

ANDRE EGLEVSKY *in the Massine company's revival of The Nutcracker*
—Constantine

The New Yorker which had its world premiere was undoubtedly designed for popular appeal as it is the only real novelty of this season. It probably sounded like a wonderful idea but somehow didn't work out. At first the audience was amused by the whole idea, of Massine's choreography, Gershwin's music and the well known characters from the drawings in The New Yorker Magazine (The Dowager, Doorman, Timid Man, Arno's Colonel, etc.), but it ended there. There just wasn't anything for them to do once they were assembled on the stage except many, too many numbers of a sort of ring-around-the-rosy plus some home-made jazz for what seemed like hours. Even Massine's dance as the House Painter didn't relieve the tedium though his intentions were of the best in decking himself out in that ludicrous costume and make-up. The libretto (what libretto?) was by Rea Irwin (one of the magazine artists) with Massine. Some of the costumes were faithful copies of the characters portrayed and momentarily amusing as such, while others were conventional. When I add that Danilova was dragged in and performed a sort of pseudo tap on *pointes* it will give a glimpse of what was attempted. As they say "they do these things better in my country" and "I was not amused."

ALEXANDRA DANILOVA *and* GEORGE ZORITCH *in the new ballet The New Yorker*

Although *The New Yorker* is scheduled for other performances it really would be best if it were just quietly forgotten. However, one must praise and credit the valiant efforts of the dancers and even a few bright moments such as Tatiana Chamie, Nathalie Krassovska, Simon Semenoff, Frederic Franklyn and George Zoritch who was perfectly cast as Eustace Tilley or Mr. New Yorker.

The amazing thing was the kind reception given it by the audience, but it is well known that New York audiences are polite.

●

CALIFORNIA
by DORATHI BOCK PIERRE

ORIGINAL BALLET RUSSE, *Col. W. de Basil, Director-General. Philharmonic Auditorium October* 10-19 *inclusive.*

This was a triumphal return of the de Basil company It was a rare and exciting experience for ballet audiences in Los Angeles to enjoy a premier opening of a ballet tour. For years we have had the questionable delight of seeing a company who has been on tour an entire season, and we have had to see the good shine through taut, tired nerves, jaded enthusiasm and filthy ragged costumes. This company is fresh, filled with the excitement of a new American tour, costumes are spotless, crisp and beautiful. Dancers are rested and seem to perform the most arduous *tours de force* with effortless ease, never reaching, but always having untouched reserves of energy.

The company impresses one as being American, the members are all young and the corps de ballet who usually form a background for stars, work as a unit, a cooperative group of equals, and this community interest and group enthusiasm transfers itself to an American audience who understand and appreciate this spirit. There are a number of Americans and Canadians in the company all stupidly and unfortunately hidden under Russian names, under the mistaken idea that Americans demand the glamour of such subterfuge. At the present time Col. de Basil would do well to call his company the American ballet and give them all American names, for as never before we are recognizing our own artists and giving them support.

The season was a gala occasion for welcoming back Baronova, Toumanova, Ria-

(*Continued on page* 21)

Via The Grape Vine

by **VERITAS**

Members of the Graff ballet in the new production Preface
—Shapiro

ELECTION NIGHT guests saw the opening of the De Marcos at the Persian Room of the Plaza Hotel, New York. The well known dancers are appearing in this beautiful spot's supper show after their nightly performance in Ed Wynn's musical, *Boys and Girls Together.*

●

IT IS RUMORED that Audrey Palmer, lovely blond tap dancer, is a likely entrant for the cast of a new production, *Crazy With the Heat.*

●

MAURICE AND CORDOBA are currently dancing their exhibition routines in Mario's *Hurricane,* New York. Friends wish them success, which wishes are timely considering that they followed such a splendid team as Enrica and Novello.

●

THE COPACABANA, one of New York's recent innovations, unfolded its doors with a "hit" act in the persons of Ramon and Renita. Too bad the management has Ramon tossing the house line girls through the air, for it takes away a bit of the glamour attached to twosomes. The team gives enough without adding such a mediocre finale to its review. ●

LEONIDE MASSINE, the artistic director of the Ballet Russe de Monte Carlo, was seen in Alberto Galo's studio not long ago, taking lessons in latin rhythms from the celebrated dance team mentor.

●

THE COMIC exhibition Colstons and Carlos and Carrito, rumba-conga costume couple, opened the new club, Treasure Island, New York. This nitery is doing its share in the employment situation by having a dozen pretty girls in its entertainment.

●

NEW JERSEY'S attractive Top Hat club in Union City, is featuring Brantley and Tanya, a newly formed partnership which has a bright future. Tanya was the dancer who was wildly thrown about in sensational tricks by her former partner in the movie: *Rose of Washington Square.*

●

ST. CLAIR AND DAY have set somewhat of a record engagement at the Shoreham Hotel, Washington, D. C. These exhibitionists recently passed their seventeenth week at that hostelry. Earl Carroll caught their show and proclaimed them in the Washington press the world's most outstanding team. The producer would like St. Clair and Day for his California club.

●

GIRALDA, ALBERTO GALO'S associate at dance conventions, is resuming her professional life soon with a new partner. The team will be known as Yvette and Dimitri. Incidentally, Yvette is Giralda's real name and she was duly rechristened at the studio with a sprinkle from the water cooler. Someday she hopes to be renamed with all her "uncles", who were adopted at the various society meetings, present.

DEVI DJA *who returns to New York in a musical revue, A Night in Bali*

●

IT IS A SHAME that Cappello and Beatrice were so unfortunate in the musical, *Tis of Thee.* The show closed after the first night on Broadway.

●

TWO NEW DANCERS who are most welcome because of their wonderful talents, are Rosario and Antonio (formerly billed as Los Chavalillos Sevillanos) now appearing in the Sert Room, Waldorf-Astoria Hotel, New York. These colorful youngsters dance with all the abandon and warmth of the Spanish Gypsy. We recommend this act as a "must see" on anyone's list.

●

FRANK PALUMBO's in Philadelphia offers Jans and Anthony, a pleasing conventional ballroom couple in castanet numbers as well as exhibition material.

●

SYLVIA AND CHRISTIAN are now at the Hotel Westminster, Boston, Mass. This team features an unusual trick wherein Christian balances the beauteous Sylvia in the palm of one hand while she is at a height above his head in an arabesque position. ●

THE TAP TEAM of Winston and Diane are stopping the shows at the intimate 2 O'Clock Club, Baltimore, O. They have personality plus and give patrons the impression that they thoroughly enjoy every step they do. ●

MAURICE AND MILDRED are at the Gray Wolf Tavern, Masury, Ohio. The team performs nice ballroom dances capably and are at their best in a very strong adagio number. ●

DELMAR AND RENITA opened November 4 at the Chez Paree, Denver, Col. With plenty of variety in material, this duo shows fine showmanship and good step execution.

●

BETTY BRUCE, the comely ballet-tap artist, is slated for the dance lead in the road showing of *DuBarry Was a Lady.* Betty was last seen in a Radio City Music Hall, New York, stage presentation: *Magazine Rack* during the first two weeks of November.

●

GEORGES AND JALNA are at the Cocoanut Grove, Los Angeles. They will remain there until February when they leave for Miami, Fla. to open the season at the Roney-Plaza Hotel.

●

BORDEWICK'S, Tuckahoe, New York, presents Maurice and Maryea, an exhibition ballroom couple.

●

THEODORE AND DENESHA accepted a contract in early November to dance at the smart Covington, Ky. Lookout House.

A scene from the Swan ballet in It Happens on Ice
—Fred Fehl

COLUMBIA PICTURES recently screen-tested the dance trio, Harris, Clare and Shannon. Good luck, kids!

●

DIOSA COSTELLO, following theater assignments, went into the La Conga, New York for two weeks prior to her departure for Hollywood and an RKO musical movie.

●

FRANK VELOZ, of Veloz and Yolanda, says he may desert dancing to remain in Hollywood as he would like to direct and produce cinemas. Yolanda is very busy these days with that precious little bundle that came to their house this past summer. Wonder if Junior will follow in his renowned parents' footsteps?

●

HOPE MINOR, of Gomez and Minor, returned from Rio de Janeiro, Brazil, November 4 without her partner. Luis lost his re-entry permit. His return will be delayed for several weeks until he receives a duplicate permit from Washington. The team had been at the Copacabana, for a six weeks engagement.

●

DEMAR AND DENISE, who are still dancing at the Hungaria, New York, have finished their twelfth week and are going to remain indefinitely.

●

THE QUEENS TERRACE, Long Island, New York, has extended the contract of Claire and Arena indefinitely. The exhibition team are doing beautifully, especially with their unusual toe-ballroom routines.

●

NADINE GAE is at last getting the spotlighted chance that she deserves being the leading dancer in *Panama Hattie.* Her amazing ability and lovely appearance has topped the show more than once. Nadine is also ably assisted by the fine dancing brothers, the Hightowers.

●

ROSALEAN AND SEVILLE reopened the Garden Restaurant, Biltmore Hotel, Boston, Mass. on November 4. The present Rosalean is really Janis Andre.

●

A NIGHT IN BALI, a new musical revue from the Dutch East Indies starring Devi Dja, ballerina and featuring her native players and gamelan orchestra, will open a limited engagement at the Barbizon-Plaza Theatre, November 29. Performances are scheduled for every Friday, Saturday and Sunday night. There will be two acts and 16 scenes, introducing songs, dances, ballets, comedy skits and folk sport from the land of the sarong.

A group in the opening ensemble of It Happens on Ice

Members of NINI THEILADE'S *wedding party in Montevideo.* MISS THEILADE *and her husband are third and fourth from the left.* SOL HUROK *is on her right.*

HARRY HAMILTON, *former dancer at the Metropolitan Opera in New York who appeared on* THE AMERICAN DANCER *program at the Boston Club's convention in September.*

THE DANCE ARCHIVES of the Museum of Modern Art held a reception for Ruth St. Denis and Ted Shawn to commemorate the opening of the exhibit of forty years of American dancing and its background, on October 22. On November 11 the Archives again entertained at tea, this time for members of Col. de Basil's Ballet Russe.

●

JOSE LIMON has formed a permanent partnership with May O'Donnel, formerly soloist with Martha Graham and lately located in San Francisco. They will make their only New York appearance at the Washington Irving High School, January 4. Other bookings include Buffalo, Philadelphia, Pittsburgh, Boston, Staunton, Atens and Erie in addition to the guest teaching Mr. Limon will do. ●

HELEN TAMIRIS and members of her dance company will appear in a series of studio recitals beginning December 5. These recitals mark the revival of the Tamiris company disbanded when Tamiris became chief choreographer for the New York Dance Project of the Federal Theatre.

THE HORTON DANCE GROUP has announced auditions for scholarships and apprentice memberships, January 5. Applications should be sent in immediately.

●

VERA ZORINA, star of *Louisiana Purchase* acted as hostess at the reception November 12 in the Findlay Galleries to mark the opening of an exhibition of 20 paintings on The Ballet in Action.

●

RAYDON AND ROGERS, versatile dance duo who have been working steadily through the middle west the past five months recently returned to Providence for work on new routines with their teacher, Larry Simonds. At the moment their Conga and Hawaiian routines are being featured. After the brushing-up period they will head south.

●

FROM HOLLYWOOD Billy Truehart reports: An exceptionally large crop of musicals is being produced this season with La Conga the most popular dance in the new releases. . . . It is featured in *Strike Up the Band* with Mickey Rooney and Judy Garland and in *Too Many Girls* with Ann Miller . . . tap dancing is also in high demand and jitterbug is still on the call list for high school and college movies . . . there are several pictures now in production in which ballet and folk dancing are used . . . a call was recently sent out from MGM for dancers familiar with the Hungarian Gypsy folk dance, *Czardas* and by Universal for the Italian *Tarantella* . . . Fred Astaire has become a director and associate producer and is ready to release his first self-directed picture, *Second Chorus* . . . Eleanor Powell is featured in *Ziegfeld Girls* and Hal LeRoy returns to the screen in *Too Many Girls.*

●

ALLAN WAYNE appeared in a program of dances at the Barbizon-Plaza Concert Hall October 25.

●

WILLIAM MOFFA has just completed dance directing a Warner Bros. short titled *Henry Busses and his Orchestra* featuring The Velascos who did a new dance sillily titled The Huckleberry Duck. He reports the de Federicos travelling east with the Laurel and Hardy unit . . . Rita Lupino, sister of Ida, busily rehearsing with Blaine formerly of Blaine and Elaine for a ballroom act . . . the Del Mars now at the Riviera in Los Angeles . . . Dave Hackett breaking in a new girl at the Casa Manana while his wife is blessed-eventing . . . Frank Veloz auditioning California teams for a forthcoming RKO picture.

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Bulletin

DANCING MASTERS of AMERICA, Inc.

by WALTER U. SOBY

What is the D. M. of A.?

It is quite the thing these days to quote names of organizations by their initials. We read such combinations of letters as W.P.A., P.W.A., C.I.O., A. F. of L., and so on. Naturally when members of our organization refer to the Dancing Masters of America, they speak of it as the D. M. of A. This brings up the point of just what is the D. M. of A.? We know it is the Dancing Masters of America, incorporated under the state laws of Connecticut and that it is a national organization of nearly 1,200 dance teachers most of whom conduct their own schools of dancing distributed throughout the entire United States and a few members located in Canada.

The D. M. of A. has been in existence fifty-seven years although it has only been governed under the title of the Dancing Masters of America since 1926. The D. M. of A. came into being by the consolidating of two large dance teachers' organizations then in existence, one known as the American National Association Masters of Dancing and the other the International Association Masters of Dancing. The consolidating of these two groups was quite an accomplishment and required several years of patient indulgence on the part of the committees of both organizations to "get together" and agree on a plan of consolidation. A joint convention was held at the old Waldorf-Astoria, New York City, in August, 1926, and the two organizations became united and adopted the new title of Dancing Masters of America.

The policy of membership, however, has been changed considerably since that time. In 1935, the D. M. of A. adopted an affiliation plan, whereby several local groups of dance teachers were admitted to membership. Today 85% of the D. M. of A. members are dance teachers belonging to affiliated clubs, thereby giving them membership in a local group as well. Before the affiliation plan was adopted, all dance teachers had to join the D. M. of A. direct and the 15% of our members who live in territories where there are no affiliated clubs are still known as "direct members." Dance teachers wanting to join the D. M. of A. must make application through the club nearest to their home.

Besides the national officers, consisting of a President, four Vice-Presidents, Secretary-Treasurer and five Directors At Large, each club designates one Delegate Director for each of its fifty members and they, in turn are members of the national Board of Directors. They hold several meetings during the Annual Convention which takes place the first week in August. This year the convention was held in Pittsburgh and in 1941 it will be at the Hotel Astor, New York City. The affiliation plan made a drastic change in the manner in which the D. M. of A. is run. Most of the policies adopted are suggestions brought to the conventions by club delegates. In other words, the D. M. of A. is operated very much like our state and national government. The clubs conduct their own meetings, elect their officers annually and in some instances hold their own conventions. Some clubs hold as many as eight meetings each year. These meetings are very beneficial to the members who attend as there are usually instruction periods at each session. Ideas are exchanged, new dances are taught and very often "guest teachers" are called in to present special programs. This is a very valuable service to dancing teachers as it affords an opportunity for them to keep "up to date" in the latest changes and new trends in dancing. Besides attending these meetings, members have the privilege of attending the annual summer normal school sponsored by the national body which is followed by the big event of the year, the annual convention.

Each club possesses a charter received when the affiliation application was accepted. Members are given annual certificates of membership to display in their studios and pocket size membership cards in addition to a paid subscription to THE AMERICAN DANCER MAGAZINE, official publication of the organization.

The clubs that are active and who are part of the national set-up known as the D. M. of A. are as follows: Associated Dancing Teachers of Southern California, Club No. 1; Florida Society of Teachers of Dancing, Club No. 2; South Texas Association of Dancing Masters, Club No. 3; Dancing Masters of Michigan, Club No. 4; Louisiana Association of Dancing Masters, Club No. 6; Dancing Teachers Club of Boston, Club No. 7; Western New York State Council of Dancing Masters, Club No. 8; Dancing Teachers Club of Rhode Island, Club No. 9; Dancing Masters of Pittsburgh, Club No. 10; Texas Association Teachers of Dancing, Club No. 11; Dancing Masters of Wisconsin, Club No. 12; California Association Teachers of Dancing (San Francisco), Club No. 13; Carolina Dancing Teachers Association, Club No. 14; Dancing Masters of North Carolina, Club No. 15; Cleveland and Ohio Dancing Teachers Association, Club No. 16; National Capitol Dance Association (Washington), Club No. 17; Dancing Teachers Club of Connecticut, Club No. 18; Heart of America Dance Association (Kansas City), Club No. 19; St. Louis Dancing Teachers Association, Club No. 21; Georgia Dancing Masters Association, Club No. 22; Tennessee, Arkansas and Mississippi Dance Teachers Association, Club No. 23, and the Dance Educators of America, Inc. (New York City), Club No. 24.

Dancing teachers who are not members of any of the above named clubs are cordially invited to join. Any teacher desiring further information about any of the above named clubs or wishing to learn the names and addresses of the president and secretary of each club may write to Walter U. Soby, National Secretary-Treasurer, 553 Farmington Avenue, Hartford, Conn.

NEWS ITEMS

Jack Frost of Detroit is a busy man this fall. Besides teaching at the Theodore Smith School, he is under contract with J. J. Shubert who is producing musical shows in Detroit in which Mr. Frost is dancing each week. Already he has appeared in *Unfaithfully Yours, Too Many Girls* and *Blossom Time.*

• INDIANAPOLIS

The studios of the late Louis Stockman continue to operate under the guidance of an administrator until Kenneth Stockman, the only heir, who is 19 years of age, becomes of age. Miss May W. Clark is managing the school and reports that the ballroom business is very good. Andrew R. Quaid has taken charge of the teaching at the Stockman Studios.

• BELFAST, IRELAND

Dorothy N. Cropper of Belfast, who is now Mrs. George Marshall, reports that the Foreign Exchange Control which came into existence with the war has the right to use the income of any American married to a Britisher. All of her American holdings had to be converted into cash and sent to England. The only exemption they give is enough money deposited in the New York Bank to cover life insurance premiums, safe deposit charges, and bank taxes. Miss Cropper writes, "Do everything you can to get laws passed that will send us planes, equipment, and bombers." In spite of the conditions that exist abroad, Miss Cropper staged an Irish Dance Congress which was very successful. She is quite busy with war work.

• MILWAUKEE

The next meeting of the Dancing Masters of Wisconsin will be held at the studio of Adele Artinian, treasurer of the club. The October meeting was held at Leo Kehl's Studio at Madison.

• RALEIGH, N. C.

The next meeting of the Dancing Masters of North Carolina will be held at the studio of Delegate Director Mrs. Ellen Douglas Norwood, Salisbury, N. C., on Sunday, December 8. There will be an election of officers at that time. Miss Josephine Baker, secretary of the club, has turned over her duties to Miss Louise Williams, president of the club, as Miss Baker is preparing to get married in December.

• SOUTH TEXAS CLUB

The October meeting of the South Texas Association of Dancing Teachers was held at "Beachmont," Houston, Texas, home of the former president, Mrs. Montie Beach. Miss Corinne Hoyer of Shreveport, La., taught tap and Miss Edwina Robinson of Galveston taught ballroom steps.

• DAYTON, OHIO

Mrs. Jessie K. Bott of Dayton, widow of the late Fenton Bott, reports that the school has been reopened for the season. It was the wish of Mr. Bott that the school be continued at the "Bott Mansion." The schedule of classes was resumed the week of October 7.

• CHANGE OF NAME

At the September meeting of the Tennessee Club No. 23 held at Memphis, it was voted to change the name of the club to the Southern Association of Dancing Teachers. Miss Marjorie Duckett is president and Miss Dorothy Babin has been appointed secretary. Peter Villere of New Orleans is delegate director. The November meeting was held at the Peabody Hotel, Memphis.

• FORT WAYNE, IND.

George F. Trier of Fort Wayne, who has been a member of the D. M. of A. for 36 years, reports that he has retired from the dancing business. Besides conducting one of the largest academies of dancing in Indiana, Mr. Trier has operated a large amusement park at Fort Wayne for many years. Among the concessions at the park was a large ballroom. Mr. Trier has sold all of his amusement park enterprises. Owing to his summer park duties, Mr. Trier has not been able to attend conventions but now that he is free, he expects to attend the convention at New York next summer.

• NEW ORLEANS, LA.

Miss Hazel Nuss, secretary of the Louisiana Club, Affiliated Club No. 6, reports that

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Dancing Around

A Glimpse through the Portals of some of New York's Night Spots

By

RUTH ELEANOR HOWARD

THERE seems to be a great nostalgia among the younger generation for the tunes which were popular fifteen or twenty years ago and we find them flocking to the places where they can hear them played. It would be more understandable if it were the parents who were demanding these old favorites, but strangely enough, it is not. In the Rainbow Room, for instance, high atop Rockefeller Plaza, the catchy tunes of yesterday are sure to get all of the smart young crowd on the floor. The Conga is the dance that provides the most fun, up here, and age seems to be no barrier. Of course it isn't everyone who does it well . . . but that doesn't seem to matter once the jungle rhythm is in the dancer's veins and old and young go through the motions of a Conga with no embarrassment at all over mistakes. Here, as in most night clubs, the "chain" which initiated the Conga has been abandoned on the theory that "two is company," especially when dancing, and a crowd of strangers may not be welcome. Also take note that Eddie LeBaron plays more rumba than tango—and jitterbugs are an unknown quantity.

It is always fun to spot celebrities and we probably never pass the point where we feel a warm glow at the realization that the truly famous enjoy the same sort of fun that we do. For that reason it was exciting to note Mia Slavenska, almost completely swathed in white fox, dining after the ballet with two gentlemen who were obviously not of the theatre. She danced a rather stiff waltz with each and not, we feel certain, because she runs true to the superstition that ballet dancers are not good ballroom dancers, but because her escorts were just not skillful enough to justify their daring to waltz such a glamorous creature about. Strange, isn't it, that while men realize that money is one of the chief requisites to basking in the presence of a celebrity so few of them also appreciate that being a good dancer is almost as important!

One of the most exciting moments the diners have experienced in the Rainbow Room recently, came when Ruth St. Denis and Ted Shawn while celebrating Shawn's birthday with a party of friends joined the other diners in a waltz. Barton Mumaw, the sensational soloist with Shawn's recently disbanded company also maintained his end of the social dancing and proved that he qualifies as well on the ballroom floor as on the stage. Zorina may be one of the ballerinas who doesn't feel adequate as a ballroom dancer (we have no means of knowing) for despite her frequent visits to this towering rendezvous we have yet to find anyone who has seen her on the dance floor. But on one thing, all who have watched her agree: she is the perfect guest—always a charming and interested listener and never indulging in the all-too-feminine (and very rude) habit of letting her eyes roam about the room while her escort pours out his best stories—or his heart.

Which reminds us—why hasn't someone thought of having an orchestra leader write an etiquette column for night-clubbers? They must have yards and yards of valuable don'ts based on observation!

Before leaving the Rainbow Room a word should be said for Tatiana Leskova, one of the promising young ballerinas of the original Ballet Russe company who dances the Conga and loves it!

★ ★ ★

At the Waldorf there is Eddie Duchin in the Sert Room and Kay Kiser in the Empire Room with popular Mischa Borr alternating between the two with his Latin music. When we say that Kay Kiser draws the young crowd we don't mean to imply that Eddie Duchin's followers are getting along in years, but the romantics naturally stay with Duchin while livelier dances go on across the lobby. Occasionally jitterbugs are in evidence in the Empire Room and fox-trots are always in the lead.

★ ★ ★

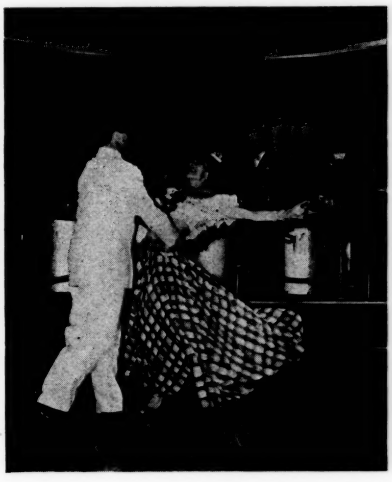
The Iridium Room at the St. Regis reports that at least three polkas and five or six tangos are played every evening while Viennese waltzes, rumbas and fox-trots divide the honors almost equally. The Conga is almost extinct at the St. Regis, never being offered by the orchestra voluntarily and only being called for occasionally at debutante parties. Even on these occasions, two Congas during the evening makes a big night!

★ ★ ★

Dancing, an important feature of intercultural relationship, is producing one of the significant bits of proof of the growing solidarity among the Americas. The newest dance to make its appearance in this development is the Samba national dance of Brazil now being presented in its ballroom version in the Century Room of the Hotel Commodore by Grayce and Graham, formerly of the fashionable Copacabana, in Rio de Janeiro, who were the official dance representatives of the Brazilian Government at the Brazilian Pavilion in the World's Fair last summer.

Variations of the Samba are danced all over the continent of South America under different names. The Samba is the dance of the masses, equivalent in popularity to the American fox-trot, and known to every class of people. In its cruder form it is the peasants' way of expression; polished and toned, it enters the most fashionable gatherings. Its roots are in the maxixe of Portugal and it uses the maxixe rhythm, the accenting instrument of the band being a curious double gourd encased in a lacing of beads and called the cabasa. In their exhibition version, Grayce and Graham retain the carnival spirit of abandon, pointing it up with beauty and imagination and, at two points, interpolating a spectacular lift. While Americans who wish to do the Samba must first become accustomed to the unfamiliar rhythm, once this is acquired the steps are only moderately difficult.

The camera catches a fleeting moment in the Samba as GRAYCE and GRAHAM *perform to the music of Sammy Kaye's band in the Century Room of the Hotel Commodore*



★ ★ ★

JOHN G. PAINE, General Manager of the American Society of Composers, Authors and Publishers, popularly known as ASCAP points out that if the radio chains go through with their threat to boycott the works of our leading composers, the ballrooms of the country will play a bigger part than ever in electing the musical hits of the day. That's because ballrooms will continue to enjoy freedom of selection in music. Mr. Paine points out that ASCAP's license fees to ballrooms, are so reasonable that it is actually cheaper than getting the music free by writing the copyright owners for permission. If a ballroom, for instance, used just 60 numbers in a night, it would cost $5.40 per day postage alone to get those permissions. And this doesn't include stationery and clerical expense. Yet a blanket license granting unlimited use of all ASCAP music, costs ballrooms as little as $30.00 per year. Taking even $60.00 as an average, it would still be less than 20c per day—compared to $5.40 for postage alone. Dance teachers who operate studios for instruction only and do not give public dances for profit in competition with regular dance halls are not required to take out a license from ASCAP. But if a dance studio makes a practice of giving regular dances to which admission is charged it may be subject to the license requirement.

Student and Studio

• NEW YORK, N. Y.—The Swoboda school announces three one year scholarships, consisting of one hundred class lessons each (the equivalent of $150.00) to be given to applicants between the ages of seven and nine. The children need not have previous dance training and will be judged as to natural physical equipment for dancing, rhythm and alertness. Applications must be made in person by the parent or guardian at the office of the school, before December 5. The preliminary competitions will take place the afternoons of December 7 and 14 and the final competition on December 15. The judges and patronesses will be: Mr. Al Altman, MGM eastern talent executive, Betty Bruce, tap dancer, Dorita Imperio, concert dancer, Mitzie Mayfair, musical comedy star, Mrs. A. B. Roosevelt, Patricia Bowman, prima ballerina, Tatania Chamie, soloist of Ballet Russe, Martha Krueger, concert dancer, Jan Struther, author of "Mrs. Miniver", Clara Fargo Thomas and Jean Yazvinsky, regisseur of the Ballet Russe. The Swoboda school also reports that Theodora Roosevelt, granddaughter of Pres. Theodore Roosevelt and Marina Karavaeff, daughter of Simeon Karavaeff, former partner of Pavlova, are working with Mr. Swoboda on a special program of dances for debutante parties. The school's annual Christmas party will be held in the studio December 21, from 4 to 6:30.

•

Hanya Holm will conduct an intensive Christmas course at her studio for ten days starting December 23 through January 4. There will be classes for three hours daily in dance technique, fundamentals and theory, percussion, group composition and body stretching. Louise Kloepper will assist in teaching. During this time the first, second and third year students of the professional courses will have a two weeks' holiday from their usual heavy schedule. This year these students are studying anatomy and biology for the dancer with James Myers; music forms and composition with Norman Lloyd; and dance notation with Henrietta Greenhood in addition to the usual courses in percussion, composition, technique, principles and fundamentals, group composition, body stretching, pedagogy and outside practice.

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Sammy Burns, former dance director and well-known New York tap teacher passed away suddenly November 4 at his home in Sunnyside, L. I.

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Following the New York Society Teachers of Dancing Meeting at the Hotel Astor, New York, on Nov. 10th, Mr. and Mrs. A. J. Weber had a very delightful gathering in their attractive Brooklyn home and studios. Leroy Thayer, the indefatigable and hard working President of the D. M. of A. came up from Washington, D. C. and Walter U. Soby, the D. M. of A.'s staunch pillar and secretary came down from Hartford, Conn.

Top—Barbara Freeman and John Freeman, Jr. of Milton, Mass., clever sister and brother team who for the second season are keeping a perfect attendance record at the LILLA-FRANCES VILES SCHOOL OF DANCING, *Hyde Park, Mass.*

Center—Dorothy Arnheiter, advanced tap student of PEGGY BLACK SCHOOL OF DANCING, *Dover, New Jersey.*

Bottom—Joan John, student of KITTY MCDOWELL DANCING SCHOOL, *Morgantown, W. Va.*

Among those present were President Roderick Grant, the splendid leader of the New York Society of the Dancing Teachers, William Heck, the capable secretary of the same organization, Mrs. Green, the former Boston Club President and at present the first Vice-President of the D. M. of A., Mr. and Mrs. Wallace Passapae, Mr. and Mrs. Kettenring, Ross D. Ackerman, Florence Cowanova and her father from Philadelphia, Alberto Galo and many other distinguished members of the dancing teachers profession.

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Igor Schwezoff who is appearing for the first time in New York with Col. de Basil's Ballet Russe in the ballet of his own choreographing, *The Eternal Struggle,* has joined the teaching staff of Studio 61, Carnegie Hall. Widely known as the author of *Russian Somersault* he has had a most remarkable and exciting career. He is holding classes in classic ballet, adagio practice and character dancing.

•

Mr. and Mrs. Ivan Tarasoff, the popular ballet teachers on the annual DMA convention and other association programs, announce the engagement of their daughter Nadia to Mr. Wayne D. Wright, famous jockey, of Boise, Idaho. Nadia Tarasoff was graduated from the Professional Children's School in New York City last May. Mr. Wright is contract rider for Joseph E. Widener's stables. They will be married during the later part of November.

•

Blanche Evans resumed her New York classes at her studio on November 8.

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Jimmy Ormande has joined the Donald Sawyer studios as head of the tap department. In addition to his teaching he is known as the author of *Tap Dancing at a Glance,* originally syndicated in newspapers and later published in book form. John Butler has returned to assist Mr. Sawyer after a year's absence during which he was head of the ballroom department at the Whitford Price studio, Greenwood, Miss. He recently taught ballroom dancing for the Chicago Association of Dancing Masters this past summer. Mr. Sawyer, himself, was a member of the faculty of the one-day normal school which the Chicago Association held on November 3 and, in the evening, held a private class at the studio of Elsie Stigler. Later he held classes at Jack Cavan's studio in Hammond, Indiana and the Book-Cadillac Hotel in Detroit sponsored by Florence Young. He was also interviewed over station WFIL, Philadelphia, recently, by Anice Ives, following which he was Master of Ceremonies at a meeting of Every Woman's Club of the Air.

•

The New York Society of Teachers of Dancing, Inc. reports a large and enthusiastic attendance at the opening meetings of the season at the Hotel Astor. The September meeting featured a review of the dances exhibited at the various national conventions the past summer. The October meeting was devoted to a session on the square and round dances of the eighties and nineties by Benjamin B. Lovett of Dearborn, Mich. and for the November meeting Anatole Vilzak and Ludmilla Schollar were the guest teachers. Mr. Vilzak and Miss Schollar taught variations from famous ballets, among them the *Pas de Quatre* from Petipa's *Swan Lake.* Other teachers were Miss Ruth Byrne, of Boston, ballroom; Dorothy Paffendorf, of

Honor★Roll

1. *Three little Blue Bells, Sandra Robertson, Martha Anne Best and Nancy Adams, students of* BESS NEWTON BROWN, *Warren, Ohio.* 2. *Betty Nan Blasingame, Martherle Broughton and Molly Jo Forgason, tiny pupils of* LADELLA OGBURN, *Houston, Texas.* 3. *Jean Smith, Irma Jean Brooks and Bettie Felton, attractive students of* ELIZABETH BRYANT COMBS DANCE STUDIO, *Nashville, Tenn.* (*photo—Sperry*) 4. *Miss Jo Ann Uzel, a promising young student of the* MITCHELL SCHOOL *in Eau Claire, Wisc.* 5. *Marilyn and Patricia Schweickhardt, sister pupils of* DOROTHY BABIN DANCING SCHOOL, *New Orleans, La.* 6. *Esther Lang in less than a year at* LARRY SIMONDS' MODERNISTIC STUDIOS, *Providence, R. I. shows promise of much talent and personality* (*photo—Sully*) 7. *Catherine Bisconti, student of* THE LATHAM SCHOOL OF THE DANCE, *New London and Waterford, Conn.* 8. *Miss Nancy Bryant, talented young toe and exhibition dancer of the* IRMA HART CARRIER SCHOOL OF DANCING, *Havana, Cuba.* 9. *Marlene Blatz, 4 year old acrobatic and tap dancer at the* DOROTHY E. KAISER STUDIOS, *Glendale, L. I.* 10. *Bette Butcher in "Slavic Fantasie" student of the* SCHRADER STUDIOS, *Charleston, W. Va.* 11. *Miss Jean McCoy a talented young acrobatic student training under William Herrmann, Jr. at the* DOUGHERTY SISTERS SCHOOL OF DANCE ARTS *in Chester, Pa.* 12. *Thelma Martin, eight year old pupil of* ELSIE T. OLSON DANCE STUDIO, *Providence, R. I. and* 13. *Margaret Cooper, twelve year professional pupil of* ELSIE T. OLSON *who has not missed a lesson in six years and who won a scholarship for selling the greatest number of recital tickets.*

Newburgh, N. Y., intermediate tap and baton; and Miss Dorothea Duryea, modern ballroom.

• STATEN ISLAND, N. Y.—Helen Donaldson, a pupil of Julia Gorman, is now with the Gae Foster Girls at the Roxy Theatre in New York. Miss Gorman will be married in February and has selected Viola Kruse, one of her New York colleagues, as maid of honor.

•

Bobby Heffner presented a Cavalcade of the Dance at the Fabian Paramount Theatre, October 30. Featured on the program were the Virginia Reel, Square Dance, Paul Jones, Waltz, Charleston, Fox Trot, Tango, Rumba, Black Bottom, Big Apple, Conga, Jitterbug and other dances.

• NEWARK, N. J. — The Associated Dancing Teachers of New Jersey held a Hallowe'en Party at the Ira Berry Studio in this city on November 3. Entertainment was furnished by the teacher-members of the association.

• SOUTH ORANGE, N. J.—Many dancers of the Leona Turner school appeared on the program of the Fall Festival sponsored by the Swedish Folk Dancers of New Jersey, November 9. Among those who participated were: Mary Sue Hine, Dorothy Hawkins, Jane and Grace Moore, Joan Ann Johnston, Lois Thorndike, Eileen Dolch, Anne Evans, Carmen Peruso, Audrey Peters, Betty Jane McChesney, Norma Greenwood, Doris Bauers, Joan Sheckley, and Thelma Haywood.

• PHILADELPHIA, Pa.—Louis A. Crescenta and Ellen Tanzola are coaching the dance numbers for the annual musical show for the South Philadelphia High School to be given the first week in December. Among the feature numbers are a Viennese Waltz

(*Continued on page* 20)

STUDENT & STUDIO

(*Continued from page* 19)

by ten couples and a Spanish Fiesta number including Rumba, Conga, Tango and tap specialties and groups. Mr. Abner Miller, professor of English, is in charge of the production.

• PROVIDENCE, R. I.—Notes from the Elsie T. Olsen Studio: School reopened with a large enrollment . . . plans are under way for a program to be given soon after the New Year . . . Mrs. Olsen teaches at five Cranston schools beginning with the elementary grades and up through high school classes . . . Jean Williamson, Jane Stuckey, Marie Keough, Margaret Cooper, Eleanor Doherty, Thelma Martin and Alfred Leonard are in the Dance Lover's Class—a special class for advanced dancers. The Anderson twins, Jean and Joan have enrolled again as well as the three Talacko sisters . . . June Koch, a popular young reader of Somerset, Mass. has returned to the studio for dance training . . . the dance classes for children in ballroom dancing at the Intemple School began November 7 and 8 with Mr. Ted Barton in charge of the enrollment.

• BOSTON, Mass.—The Boston Dance Council, although a new organization is most active and is offering an exceptionally fine program for the year. They are presenting a Master Dance Course on nine Sunday afternoons from three to six at the Winsor School Gymnasium, Pilgrim Road, Boston and have engaged such fine teachers as: Ted Shawn, November 10, 17, 24; Martha Graham, January 12, 26, February 2; Vecheslav Swoboda, February 16, 23, March 2. The course is open to all students and teachers of dancing. The Council held its first meeting of the season October 20 to elect new officers and members. Those selected are: Chairman, Martha Bigelow Eliot; Secretary-Treasurer, Katharine Dickson; Assistant Secretary-Treasurer, Janice Janes. The executive committee consists of: Chairman, Mary Starks; Publicity Director, Kathryn Pope; in charge of calendar, Rosamund Pierce; Advertising Manager, Harold Baptiste. The new members, Brenda Boynton, Evelyn Wells and Rose Adelson were welcomed into the Council at a tea in Mary Starks' new studio. Miriam Marmein was re-elected an associate member and Miriam Winslow and Walter Terry were elected associate members instead of active members because of non-residence.

• WASHINGTON, D. C.—Huapala has resumed her classes at the Marian Venable Studio here in addition to her New York teaching schedule.

• COLUMBUS, Ohio—The Dance Masters of Columbus held a very successful one-day convention in the Neil House in Columbus, November 3. Some fifty out-of-town teachers from Pittsburgh, Cincinnati, Ft. Wayne and other cities attended. The faculty included: Jimmy Rawlins, novelty tap; Stella Becker, modern; Jorg Fasting, ballet; Gwen Kagey, Spanish; Emerson Ludwick, advanced tap. A banquet followed the classes.

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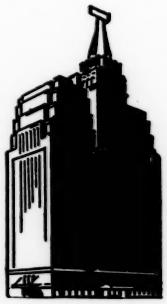

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IN THE CENTER OF MID-TOWN NEW YORK

DANCE EVENTS REVIEWED

(*Continued from page* 13)

bouchinska, and Lichine, all of whom were in top form. Lichine, the gay, insouciant youth has not lost any of his gaity in gaining poise and greater maturity. Baronova, always effortlessly perfect, is of all ballerinas the most consistent in fine performance. Toumanova always ravishingly beautiful has become svelte, sylphlike, and taken on a becoming spirituality to add highlight to her dramatic personality, while Riabouchinska has blossomed from an unsure young girl into a young woman of authority. Yet all of these artists are able to take part in joyous youthful clowning that speaks well for the integration of their personality and their art.

Paganini is tremendous art. Its conception is so great that one is compelled to superlatives. The all-encompassing genius of Fokine has again surpassed himself. There is demonstration of virtuosity but never forced. Every dancer is given every possible opportunity within his ability yet every move is significant of the subject within his structure. Groups and mass movements are so right they seem inevitable. Everyone on the stage is transformed by his genius into the creatures of his imagining . . . and by so losing themselves they find through Fokine's vision, their greatest artistic heights.

The characterization of Paganini as mimed by Dimitri Rostoff is a masterly piece of work.

The ballet is in three scenes. Opening on a concert performance by the great violinist, you see the artist standing upon a slightly raised concert platform in the arc of a small spotlight from the proscenium. Before the platform are two shadowy rows of audience. As he plays, gossip and scandal dance through the audience and around Paganini, as well as the creatures these weave around him in the imagination of the audience, including the goat-headed Devil who rises behind him and handles his bow with shadowy hands of evil supporting him.

Scene 2 is Paganini among the people, and in this scene the lights are bright, costume colors are heightened and there is a spirit of gaity and life as peasants dance and comingle. So widespread are the stories of Paganini that when he appears among them people are frightened and run away, but he takes a guitar and plays and so great is his art that they are forced to listen and dance. Riabouchinska as the young girl who dances to his playing is given such marvelous choreography that she appears in a new and greater light than ever before. It is a beautiful piece of work both in conception and execution, for Fokine never finds it necessary to stoop to mere novelty for effect; he achieves his effects with new and modern invention within the classic mould.

The 3rd, and last scene shows Paganini in solitude trying to compose, but haunted by spectors of imitators and rivals, calumny and gossip. A remarkable moment occurs when he duels with his imitators, all using violin bows as weapons. Obsessed by visions of evil and purity, he cannot compose. Finally death brings him rest, while his Divine Genius, beautifully danced by Denisova, hands him his beloved violin and leads him to the peace and immortality earned by his genius.

Another Fokine ballet, *Cinderella,* in 3 Parts, with music by Frederic d'Erlanger and scenery and costumes by Natalie Gontcharova, had its American premier.

This ballet is not important as a serious work of art inaugurating a new trend, but it is so delightfully naive, it tells its story so charmingly and in such a perfect fairy book setting, and with such idealized fairy characters that it will certainly become a great favorite. Scenery and costumes are a masterpiece of imagination, characters are made to look and act as childish imaginings idealized them, and all of the old characters are there, the two ugly sisters perfectly impersonated by H. Algeranoff and Marian Ladre; a darling white kitty-cat danced by Kira Bounina with perfect feline grace; a lovely ethereal Good Fairy, danced with the requisite balletic unreality by Tamara Gregorieva; a Prince, handsome, youthful, ardent, giving Paul Petroff another fine role; and Cinderella, who finds in Riabouchinska the perfect embodiment of all that Cinderella has represented through the ages. She is completely naive, filled with childish yearnings, yet noble and womanly. Fokine proves again that his art is many faceted and his creative spirit is youthful and enthusiastic. I could imagine no more ideal Christmas season children's matinee than Les Sylphides, Coq d'Or and Cinderella, an all Fokine program, and one to make the elders young again.

Graduation Ball is as charming a bit of youthful ballet fun as can be imagined. Story and choreography by Lichine, music by Johann Strauss arranged by Antal Dorati, scenery and costumes by Alexandre Benois. Lichine has done this entire introduction with great skill in capturing the essential bashfulness of youngsters, their timidity, yet their daring. It is really splendidly conceived, and his satiric timing is excellent. Lichine as the young cadet with a cowlick is the perfect adolescent. Riabouchinska in pinafore and pigtails is adorable, and the entire company dances with complete understanding of the exuberance so much a part of the adolescent.

The divertissements offered by the students for entertainment of the guests include Nicolas Orloff in an exhibition drumming drill which he does in soldierly style. Tatiana Stepanova and Michel Panaieff dance an adagio in classic form with lyric quality and romantic feeling; the impulsive little girl, Leskova, who started the dancing cannot control her enthusiasm and bursts forth in an impromptu, shocking the General and headmistress but delighting the audience.

A Dance-step Competition between Alexandra Denisova and Genevieve Moulin with boys and girls lining up taking sides is a beautiful exhibition of pure technical virtuosity. The girls are both tiny and lovely and their competition consists of a few *barre* exercises followed by beautifully executed *fouettes* and *pirouettes.* Both girls deservingly receive huge gold medals for their work.

Protée is a tableau by Lichine and Henry Clifford, danced to the Danses Sacre et Profane by Claude Debussy, with scenery and costumes by Georgio de Chirico.

This is a short ballet of little importance, but very charming. Upon a minor story of maidens praying for the appearance of Protée, Prophet of the sea, Lichine has designed some very interesting if esoteric choreography for the five girls, Sono Osato, Alexandra Denisova, Genevieve Moulin, Marina Svetlova and Kira Bounina, who appear in the ballet with Lichine as the god, all of whom danced with poise and skill. The ballet gives Sono Osato an opportunity to demonstrate her really fine ability. The adagio between Osato and Lichine is memorable.

(*Continued on page* 24)

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D.M.A. BULLETIN

(*Continued from page* 16)

the enrollments in her school are exceptionally good this year.

• DANCE EDUCATORS OF AMERICA

At its regular monthly meeting held on October 27, the Dance Educators of America took the first step in standardizing the terminology used in teaching ballet, ballroom, tap and acrobatic dancing. The resolution authorizing immediate action on this work contained also provisions for a Permanent Normal School, at which the results of such standardization will be disseminated.

Immediately following the resolution's acceptance, Mary O'Moore, the club's President, announced that several outstanding ballet teachers had already offered their services and cooperation. Definite progress had already been made in compiling a proposed vocabulary for tap dancing. A group headed by Bill Pillich spent considerable time at this task during the past month. Included on the ballet committee are Hilda Butsova, Ivan Tarasoff. Adolph Blome, Marie Yurieva Swoboda and Emilie O'Mara, the latter a member of the London Imperial Society's Cecchetti group.

The DEA's plans include submitting to leaders in the various subjects throughout the country a draft of the local committees' efforts, in order that a cross-section of the entire profession can be represented in the final results.

Other activities at the October meeting included nominations for officers to serve during 1941. Mary O'Moore was elected by rising vote to serve a second term as President. Balloting on the balance of the slate will take place on November 24.

Anna M. Greene, former President of the Boston Club and present DMA 1st Vice-President, was the guest of honor at the October meeting. Mrs. Greene also sat on the ballet committee at its meeting prior to the material session.

Program for the day included a Jive Tap number by Brooks Durham, tap terminology by Bill Pillich, and ballroom combinations by Renee Hill. Program for the November session includes ballet terminology by Hilda Butsova, baton twirling by Jack King, and a ballroom period. The DEA's Annual One-Day Session will be held on Sunday, December 29, at the Park Central Hotel.

• MIAMI, FLA.

Laurice Evelyn Anderson of Miami, Fla., was married to Herbert V. Miller on September 28. Mrs. Miller is a member of the Florida Society. She is to continue teaching at two studios in Miami but will reside at 3612 Morton Avenue, West Palm Beach, Fla.

• HELENA, MONT.

Mrs. Sophia D. Sulgrove of Helena, Mont., passed away September 25. Mrs. Sulgrove was one of our oldest members, having joined in 1895. She had the distinction of being the first woman to hold an office in our organization many years ago. Mrs. Sulgrove's husband died in May, 1939. She is survived by a son and daughter, Mrs. Walther Smethurst of Washington, D. C., who assisted her in the dancing business for several years at Helena.

• BOSTON CLUB

Dolores Magwood of Worcester taught a baton swinging number at the meeting of the Dancing Teachers Club of Boston October 17. Alice Astle also appeared on the program teaching a tap number and Jean Paige of Allston gave ballroom combinations. Sixty members attended the meeting, reports Hazel Boone, secretary of the club.

• TEXAS ASSN.

The Texas Association Teachers of Dancing, Affiliated Club No. 11, announces that their annual Christmas meeting will be held at the Hotel Texas, Fort Worth, on December 27-28. Heading the faculty will be Ivan Tarasoff, ballet maestro, and Jack Dayton, teaching tap. Hostesses for the meeting will be Frances Burgess Bleeker, Carolyn Lee, Ida Mae Heffington, Tommye Gracey and Martha Ceil Graves, Fort Worth.

• ST. LOUIS, MO.

A quarterly meeting of the St. Louis Dancing Teachers Association was held October 20 at Cirode Studio, St. Louis, Mo. Congratulations were extended to Eunice Heitman, whose marriage to Woodrow Johannes was announced. The dance instruction and demonstration was in charge of Arthur F. Bergh. Marion Ford, D. M. of A. delegate director, reported the Pittsburgh convention.

• WASHINGTON, D. C.

At the October meeting of the National Capitol Dance Association which was held at Mrs. Ella Banks' studio in Baltimore the following officers were elected: Miss Julia Harper, re-elected President; Calvin Myers, 1st Vice-President; Adelaide Courtney, 2nd Vice-President; Ella L. Banks, Secretary-Treasurer; Director for three years, Mrs. Hazel Richards; Director for two years, John L. Hargrove; Director for one year, Mrs. Mary Calloway. After the business meeting an "All Baltimore" program was presented. Miss Estelle Dennis taught one of her own numbers, *Love of Three Oranges,* assisted by Charlotte Boeckel, Suzanne Hanson and Dallas Smith. Ruth Bartholomee, Mrs. Banks' assistant, taught a tap routine, and Harry Watkins, old American dances. A buffet supper was served by the Baltimore teachers. This was followed by more teaching by Phillip Nutt, Vineland, N. J., and D.M.A. President Leroy H. Thayer taught several fox trot combinations. The guests of honor were Mr. A. V. Tuttle, Phillip Nutt, Vineland, N. J., and his assistant, Miss Lydia Vovak; E. K. Brown, Philadelphia, Pa., and two of his assistants, Misses Katherine McGarvey and Catherine McVeigh; Mrs. Virginia Patterson, Philadelphia, and one of her assistants, Grace Onofino. It was a big day for Club No. 17. The January meeting will be held at the studio of Leroy H. Thayer, Washington, D. C., January 19.

• DETROIT, MICH.

The Dancing Masters of Michigan held a very successful meeting at the Joseph Berlin studios in Saginaw, Mich., Sunday, October 27. The attendance was very good and many teachers from throughout the state were present. The faculty included: Theodore J. Smith, Cecchetti technique; Jane Caryl Muffat, tap; Eugenia Stepkowski, ballet; Lillian Joyce Wasson, ballroom. Five new members were accepted: Berenice Holmes of Chicago, Stanley Miltimore of Detroit, Jane Forester of Clawson, Mich., Phyllis Peterson and Charlotte Farmer of Redford, Mich. The November meeting will be a one-day normal school at the Book-Cadillac Hotel, Detroit, Sunday, November 24, from 10 a.m. to 6 p.m. with a closing banquet in the Book-Casino at 7 p.m. The faculty will be: Berenice Holmes, ballet; Benjamin B. Lovett, old American dances; Eddie Hanf, tap; Jack Frost, tap; Louise Dickman Burnside, baby dances; Theodore J. Smith, Cecchetti technique; Carlos Espino, ballroom. Officers for the coming year are: Gertrude Edward Jory, President; Theodore J. Smith, 1st Vice-President; Sylvia Hamer, 2nd Vice-President; Jane Caryl Muffat, Secretary; Jack Frost, Treasurer. Board members include: Florence S. Young, Virgiline Simmons, Joseph Berlin and Phil Osterhouse. Louise Dickman Burnside will act as Principal and Lillian Joyce Wasson was made Chairman of Reception and Publicity.

LAC DES CYGNES

(*Continued from page* 9)

TWO DANCERS!
TWO SWAN QUEENS!

Some say that it is in keeping with tradition that the Swan Lake should be danced coldly and without feeling and such in the main is Markova's interpretation. Both in her feathered and sparkling dress and in her dancing does she emphasize the Swan aspect as opposed to the human.

We see her always as a bird, her feet the Swan's feet, her arms its wings. She is a creature of frost and ice, cold and clear cut, and it is thus that she remains with us—a white and glistening Swan.

And from Danilova what?

A Dream—a Vision, part Swan, wholly woman—Tragedy incarnate—a Spirit in pain struggling against Fate. No feathers, no sparkle, only the soft sheen of the Swan's breast—a lovely precision of movement—a clear shining radiance—an agony of despair only made bearable bv a beauty not of this world.

DANSEUR

(*Continued from page* 10)

introduction with the address of his friends. Thanking him, I put it into my pocket with little thought of ever finding time to use it.

After disembarking at Le Havre we were herded into a funny little French train with the silliest whistle you ever heard and soon we were off for "Gay Paree."

Night had fallen when the little French train drew up to a final stop at the Paris terminal. The other members of the ballet went en masse with Pavley to an expensive hotel for the first night, until more reasonable quarters could be located. My Boston friend had given me the address of a small hotel centrally located where the rates were proportionate with service and appointments.

I clambered into a taxi, gave the driver the hotel address and started off alone for the great Parisian adventure. My knowledge of French amounted to exactly two words: "Oui" and "Monsieur."

(*Continued next month*)

VIA THE GRAPEVINE

(*Continued from page* 15)

BALLET THEATRE'S debut performance in Chicago was distinguished by the presentation of *Love Song* the ballet which Mme. Genee presented to the company.

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COLONEL DE BASIL'S Ballet Russe is settling down at the 51st Street Theatre for an extensive run variously estimated as expected to last fourteen to twenty weeks.

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NADJA reports: The cocktail party celebrating Ted Shawn's birthday was a delightful occasion . . . Miss Ruth was there as were Danilova, Anton Dolin, Jack Cole, etc. . . . at the Museum of Modern Art reception were Argentinita, Tamiris, Margaret Severn, Danilova, Arnold Genthe, La Meri, etc. . . . Mia Slavenska in many white furs was with Carmen Miranda and escorts to see the wonderful Spanish couple at the Sert Room . . . Barbara Dare who Spanish danced in Florida is doing costumes for shows . . . Jo Hazen's primitive dances and Fawn are most interesting . . . Valeska Gert is dancing every night at Cherry Lane Theatre . . . Grace Poggie and partner Luis Arnold are introducing the Martinique-Beguin at La Martinique nightly.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933 OF THE AMERICAN DANCER PUBLISHED MONTHLY AT NEW YORK, N. Y. FOR OCTOBER 1, 1940.

State of New York, County of New York.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Ruth Eleanor Howard, who, having been duly sworn according to law, deposes and says that she is the Publisher of The American Dancer and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Ruth Eleanor Howard, Publisher, 250 West 57th St., New York City; Ruth Eleanor Howard, Editor, 250 West 57th St., New York City; Managing Editor, None; Business Managers, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is. (This information is required from daily publications only.)

RUTH E. HOWARD.

Sworn to and subscribed before me this 8th day of October, 1940.

ANNA M. BELLEW.

(My commission expires March 30, 1941.)

DANCE EVENTS REVIEWED

(*Continued from page* 21)

The Eternal Struggle also had its American premier. A ballet in one act by Igor Schwezoff, danced to the Etudes Symphoniques by Robert Schumann, orchestrated by Antal Dorati, with scenery and costumes by Kathleen and Florence Martin, proved to be a notable event and a most auspicious introduction of Mr. Schwezoff as a choreographer of first importance.

Known in this country for his autobiography Ballet Somersault, we now have the opportunity to see him in the roles of mime and dancer and a choreographer of imagination and unique invention.

Mr. Schwezoff's choreography is consistent, logical and intelligent. His mass movements are most ably handled, solo and adagio parts are well conceived, and he has a fine feeling for dramatic tableau and climax. In this ballet he has achieved the rare feat of giving every dancer equal and full opportunity to demonstrate their individuality and ability to their greatest capacity without ever sacrificing the unity of his composition.

George Skibine as the Man is youthful, handsome and intense, and danced his role with forceful technique and purpose.

Nina Verchinina as Woman, adds another splendid role to her repertoire. There is no dancer in ballet today who handles dramatic expressional roles with the feeling for modern line, inspiration and conception with the complete mastery of her medium, that she displays with increasing power in every appearance.

Toumanova as Illusion is exquisite and demonstrates her tremendous technical virtuosity and emotional projection.

Sono Osato gaining in stature as an artist with every role has an opportunity as Beauty in this ballet which puts her in the front rank of young ballerinas.

Marina Svetlova as Truth is beautifully poised and made one realize the wealth of material this company has in reserve in its younger dancers.

Borislav Runanine as Will danced with power and absolute command of his technique adding much to the final climax of the ballet.

Old ballets which took on new life and interest because of the young and new dancers as well as the increased ability of the well known dancers included *Coq d'Or* in which Fokine gives Baronova some of the finest choreography of her career in the role of the Queen of Shemakhan. Olga Morosova also danced this role beautifully bringing added depth of human warmth and emotion. *Le Mariage d'Aurore* took on new life and importance by the work of all the dancers. Both Toumanova and Baronova appeared in the role of the Princess during this engagement and both were equally fine, splendidly supported by Paul Petroff. The Blue Bird variation was danced by Riabouchinska and Roman Jasinsky with consumate artistry.

Les Sylphides took on new lustre and importance by the beautiful work not only of the soloists but of the corps de ballet which made it a new experience.

Symphony Fantastic will go into balletic history if for no other reason than the powerful and perfect choreography of the 4th, Movement and the beautiful dancing of Verchinina in the 3rd, and the magnificent role which seems created for the talents of Toumanova alone, which she dances with strong emotional projection. Petroff as the young drug-crazed artist makes his role a living vital reality, giving credence to the ballet.

Les Cent Baisers is made delightful by the beauty of the telling of the old moral tale, through the dancing of Baronova in a charming role, and of Paul Petroff as the Prince and Serge Ismailoff as the Swineherd.

Les Presage, Massine's first Symphonic ballet, remains his best, other than *Rouge et Noir,* for it shows careful and loving thought in every detail and group movement, giving it a unity his later work has sadly lacked. The superlative performance given by this company also does much to raise it to new heights of spectator enjoyment. The work of Verchinina alone is sufficient reason for retaining it in repertoire. Part 2, with Baronova as Passion and Lichine as the Hero was danced with such artistry as to achieve the ultimate emotional reaction; while Riabouchinska as Frivolity brought bursts of appreciation from the crowded house.

Scuola di Ballo, an old ballet remindful of nothing but an old Italian Opera serves only to give the dancers an opportunity to demonstrate their versatility and virtuosity. Tatina Leskova as the Bad Pupil was excellent in a comedy part which medium she understands very well.

Jeux d'Enfants is so old-fashioned with its excessively moderne decor and costumes as to be ludicrous. This ballet and *Cotillon* should certainly be dropped from repertoire.

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CHICAGO

by ALEXIS DOLINOFF

POLISH BALLET, *Chicago premiere, Civic Opera House, October* 19.

The program opened with Chopin's *Prelude* with Tasia Nowicka and *Mazurka* with Tasia Nowicka and Felix Sadowski. Miss Nowicka danced both numbers on points. Mr. Sadowski danced in a semi-character style in an exaggerated Polish lancer uniform. Both of these numbers were rather unimpressive and Miss Nowicka obviously is not completely at home on her toes. The third number, *Country Wedding,* which was really divertissements of Polish Folk dances was very entertaining and several members of the company, which numbered about fifteen, had an opportunity to display their talents. Tasia Nowicka was a charming bride, her dancing pleasant and easy. Felix Sadowski, the bridegroom, gave an excellent portrayal of character dances of Poland although many of his steps could be a little broader in movement. Janina Mikuta, Bill D'Luger and Doni Robertowski, danced a trio and really did it very well, but the bright moment of the entire evening was Janina Frostowna (of Buffalo) dancing *Kujawiak.* She is quick, loaded with fire, precise and full of personality and the audience acclaimed her dancing with enthusiasm. The fourth number, a short comical ballet, in which a young man lies dead in his hut but wakes up to dance just once again much to the surprise of his widow and the other mourners, was more of a pantomime which was enjoyable although I have seen it several times before. The sixth number, *The Mountaineer Ballet* was a let down; Janina Frostowna and Felix Sadowski as classical dancers—a disappointment as was the corps de ballet. It should not have been the closing number of the program.

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SAN CARLO OPERA BALLET; *Headed by Lydia Arlova and Lucien Prideaux in several Incidental dances of the usual Opera type and Ballet Divertissements at the Auditorium Theatre, Chicago, as part of the San Carlo Opera Company.*

In *La Traviata* the gypsy dances were very poor both in arrangement and execution. In fact, the first dance even failed to get a single hand from the public which is rather unusual as generally opera goers receive incidental dances rather well. The second dance was a little better but far from good; Miss Arlova probably was very nervous (as it was opera's opening night) but her dancing was stiff and gauky. Mr. Prideaux as a contrast was too loose all over and looked as if he were ready to fold up.

In Ballet Divertissements, (Mat. Oct. 19) following the opera *Martha, Capriccioso* at first hit me in the eyes by the extremely loud color of the costumes, then the tempo in which conductor, Carlo Peroni, led the orchestra frightened me; however, I doubt if it would have been much better. Mr. Prideaux should not attempt steps that require high elevation and Miss Arlova should not conceal her possession of a lovely body and arm movements when on stage, of which I would have been unaware had I not later seen her at class and at rehearsal. *Danse Orientale* was very confusing as Miss Virginia Weder danced with much more of a bolero style than oriental. *Mazur* was more of a Farandole than real mazurka. *Russian Dance* would have been better if Miss Arlova had worn a larger skirt to permit more freedom. In *Hungarian Rhapsody* Miss Arlova wore a beautiful peasant dress and looked lovely. The choreography on the whole was a repetition of similar steps and executed in the same manner. Plainly speaking there was very little variety between the numbers. Among the members of the ballet, Kay Eilbert's dancing is noticeable in all the numbers, but she should develop more warmth and personality while dancing.

The dances in *Carmen* (Oct. 26) are of a much better calibre both in arrangement and in dancing. Miss Arlova danced well, with freedom and attractively. Unfortunately I cannot say the same about Mr. Prideaux. His arms seem to be tied around the elbows and yet too loose at the wrists and for his height his legs do not go high enough from the ground. The corps de ballet danced well and with enjoyment. In *Aida* there was little that can be called dancing but the formations were well arranged and well executed by Miss Arlova and Mr. Prideaux painted in silver both of whom looked attractive and moved well and the corps de ballet gave a good account of themselves.

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